

THE AUSTRALASIAN PHOTO-REVIEW

THE AUSTRALASIAN PHOTO-REVIEW

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FOR THE
ADVANCEMENT OF PHOTOGRAPHY



SUNNY JIM

APRIL

MURIEL JACKSON

THE AUSTRALASIAN PHOTO-REVIEW



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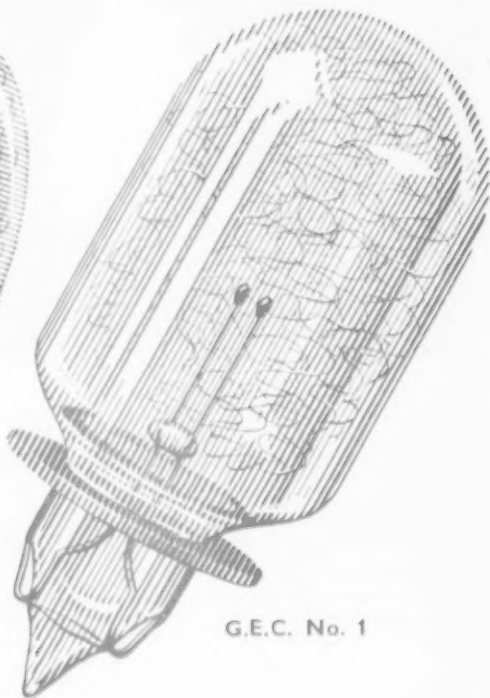
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The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

THE PHOTOGRAPHIC SOCIETY OF N.S.W.

The monthly competition was ably judged by Mr. V. H. Chargois. The results were: *Advanced*: 1, N. Youngman; 2, N. Youngman; 3, N. Treant. *Intermediate*: 1, V. Turnidge; 2, V. Turnidge. *Beginners*: 1, A. Haig; 2, A. Haig.

A very successful outing for Combined Clubs was held at Palm Beach on March 4. Although forty-five members of various clubs arrived, we hoped for more. Those who came were delighted with the wealth of material available in the late afternoon.

A most interesting lecture on *Portraiture and Portrait Lighting* was given by Dr. A. E. F. Chaffer, A.P.S.A., on March 6. Dr. Chaffer explained simply and clearly the mysteries of lighting and its effects on faces, making it so easily understandable for beginners and advanced workers alike.

Mr. E. Slater gave a very skilled lecture on Macro and Micro Photography to the Colour Group on March 12 with a showing of some beautiful close-up work. The colouring and intimate detail of his work left us amazed.

The current syllabus is drawing to a close but a new and exciting one has been planned. Copies are now ready for distribution.

We welcome all visitors and intending members to our meetings each Tuesday, 8 p.m. at 12 Loftus Street, Sydney.

For further enquiries please contact the Secretary, Miss W. Schmidt, telephone WA 2488. I.B.

THE CAMERA CLUB OF SYDNEY

The meeting held on Feb. 21, was taken up with the "Outdoor Child Study" competition; the awards, made by popular vote of the members present, were: *A Grade*: 1, H. Gazzard; 2, A. H. Winchester; 3, S. Ridley; H.C. H. Gazzard. *B Grade*: 1 (Equal), G. Vincent and K. Fox; 2, G. Vincent; H.C. R. Wotton. A lively discussion of the prints followed the judging, a feature which has been neglected a little during recent competitions owing to demands on time by other business.

Mr. K. L. Aston was our guest at the meeting held on March 6, the subject for his talk being "Electronic Flash". The salient points in the technique of using this modern piece of photographic equipment were ably demonstrated by Mr. Aston.

Meetings are held on alternate Tuesday evenings at 302 Pitt St., Sydney, visitors being always welcome. Correspondence should be addressed to the Secretary, Box 2016, G.P.O., Sydney. H.G.

THE N.S.W. PHOTOGRAPHIC COUNCIL

Interest is increasing with each successive lecture in the Judging Course. In his two lectures, Mr. Laurence Le Guay presented the contemporary outlook, and yet he conformed to the accepted rules of composition. His explanations were most enlightening.

It is apparent from the support the course has been given that the widely differing views of the lecturers has broadened the scope of the course and introduced a general interest far exceeding that originally anticipated.

Information concerning the activities of the Council may be obtained by writing to Box 829, G.P.O., Sydney. I.B.

Y.M.C.A. CAMERA CIRCLE

Following upon the Annual Night Outing, photographing our city, the Circle held a "City Lights and Shades" Competition on Feb. 23, the display being judged by Mr. G. S. Gow, who also conducted a members' criticism of the showing. The awards were: *A Grade*: 3, G. Eves. *B Grade*: 1, D. Hogarth. The winning place in the Half-Yearly Colour Competition went to G. Bruder for a beautiful sunset study. Mr. W. Dye judged the competition and concluded with an illuminating and informative commentary.

On March 8, one of the finest technical lectures of the year was humorously and knowledgeably delivered by the well known Mr. R. Nasmyth, who demonstrated "Development" in a startling manner. Said Mr. Nasmyth: "Only one thing controls contrast—Development—not lighting or subject matter! The shadow detail is only lightly impressed on the surface of the emulsion—it is completely developed in approximately two minutes in normal developer, and all time after that only increases the contrast of the negative." He strikingly illustrated his words by exposing a plate to the most contrasty subject available—the naked filament of a clear 60-watt lamp bulb above his black changing bag. The first two minutes of the development time produced the full detail of the lustrous black material, and the next two minutes brought the lamp filament to sufficient intensity—four minutes in all. He fixed the negative and passed same around the audience for inspection.

How brilliantly Mr. Nasmyth proved his point is shown in a print made from this negative, which clearly supports the old photographic adage, "Expose for the shadows and develop for the highlights". Mr. Nasmyth passed round the room a series of captioned negatives showing his theory successfully applied to a variety of subjects. He concluded by stating that when exposing a full film of varied subjects, one should always think of one's development method before clicking the shutter. Only by that means can we definitely apply this theory to the entire film. G.S.G.

THE CAMERAMATEURS

On Feb. 12, one of the few fine days we have had in weeks, about twenty members and friends enjoyed a Picnic Field Day in the country.

Mr. H. Tolhurst honoured us by judging our monthly open competition on Feb. 15. An associate member, K. Trotter, from Townsville, 'way up north',

gained first place in the advanced grade, which was no easy task in the face of the stiff competition put up by our advanced workers.

We will soon be privileged to see a showing, by courtesy of the Swedish Legation, of the collection of studies by Ann Marie Gripman, A.R.P.S., Hon. M.P.S. Anyone who has not seen this collection is invited to be present at St. George's Hall, Five Ways, Paddington on Anzac Night, April 25.

Persons interested in joining a progressive, active club should telephone FB 3220 or write to the Secretary, Box 28, P.O., Paddington, N.S.W. I.H.W.

NORTHERN SUBURBS CAMERA CLUB

The open competition, held on March 1, was judged by Mr. McDairmid and the results were: *A Grade*: 1, F. Cowper; 2, L. James; 3, J. K. Jackson. *B Grade*: 1, D. Storey; 2, E. Putt; 3, A. Brooke. *C Grade*: 1, T. Van Zell; 2, A. Mitchell; 3, T. Van Zell. After the judging, Mr. McDairmid gave a most informative talk on the various types of colour films and their processing.

Now that we have settled into our new premises, plans are well under way for the formation of a series of lectures and demonstrations for beginners and the not-so-advanced who wish to profit by the experience of the advanced workers. A Colour Group is also starting under the leadership of A. K. Dietrich, who intends to see that our club reaches a high standard in this important branch of photography. These lectures are open to any enthusiast who wishes to take advantage of them. A charge of £1.1.0 will be made to non-members, but in the event of their wishing to join the club, this fee will become part of their first year's subscription.

Further information can be obtained from our Secretary, D. Glanville, 124 Merrivale Lane, Turramurra, N.S.W. telephone JJ 4725. D.G.

WAVERLEY CAMERA CLUB

The monthly open competition on March 1 was well supported with over fifty prints on the wall. The judge was Mr. K. L. Aston, who gave his usual good analysis of a large number of the prints. The results were: *A Grade*: 1 and 2, Miss N. Murdoch; 3 (Equal), L. Clark and A. Rosen; HC, W. Tannenzaph. *B Grade*: 1, W. Cavanagh; 2, J. Chadwick; 3 (Equal) and also HC, J. Wills and J. Grosvenor.

The Night Outing scheduled for early in the month was postponed because of the rain and held on Feb. 23. There was a good attendance, and members spent the time photographing around the docks. Some good prints have already been exhibited and we hope to see some fine work as an outcome of this outing.

N.M.

LEICHHARDT CAMERA CLUB

The club held its first meeting for 1956 on Feb. 16. On this occasion, the night was given over to the introduction of members, and the first lecture in the Beginners' Course. This course, which was introduced last year and proved to be very successful, is intended to teach beginners the fundamentals of developing and printing. The evening was rounded off by a very interesting talk and demonstration of "Photography Through a Microscope" by member A. H. Little. On Feb. 23, the Beginners' Course Lecture was entitled "Films and Their Characteristics".

The more advanced part of the proceedings for the month was an exhibition of prizewinning black-and-white and colour prints, of which members gave their opinions and criticisms. This form of evening is both popular and instructive.

The first competition of the year was held on March 1, the subject being open. Mr. R. Turner was good enough to come along and judge the prints; his placings were: *Advanced Grade*: 1, E. Wilson; HC, R. Mann and H. Wise. *Intermediate Grade*: 1, I. Reilly; HC, N. Cooper. Mr. Turner also gave a very enlightening lecture on Exposure which was appreciated by all members. P.J.C.

LAKEMBA CAMERA CLUB

The monthly meeting was held on March 14 in the Victory Hall, Lakemba, and after the General Meeting, Mr. Clucas of Kodak Ltd, delivered a very interesting lecture on Colour Photography which he illustrated with selected slides. The lecture was well received by the large number present and proved to be most helpful, especially to the colour enthusiasts who will have the opportunity from next meeting onwards of entering transparencies each month in the Colour Transparency Competitions to be held in conjunction with the listed Print Competitions.

During the evening, we discussed the forthcoming Outing to Minto which is to be held on April 8, various ways and means to raise funds to purchase club equipment, and our Publicity Officer's fine presentation of the club's monthly news sheet, "The Exposure Guide", which is being well received by all members.

The judging of the three Print Competitions was ably carried out by Mr. Clucas, who was also invited to comment on and constructively criticise a large number of the entries. The results were: *A Grade—Animal Studies*: 1, R. Wotton; 2, R. Sansom; 3, R. Smith; HC, R. Smith. *Open*: 1, R. Wotton; 2, R. Sansom; 3, B. Sykes; HC, R. Wotton. *B Grade—Animal Studies*: 1, R. Kefford; 2, J. Mather; 3, D. Saint; HC, J. Mather. *Open*: 1, R. Kefford; 2, D. Saint; 3, L. Cottier; HC, D. Saint. *Model Night*: 1, K. Beale; 2, A. Jenner; 3, L. Cottier; HC, A. Lees.

On April 5, we shall move to another hall—the I.O.O.F. Hall in Lakemba Street, which is bigger and better in every way and will provide facilities for our increased numbers and activities.

Visitors to our meetings are welcome; enquiries regarding this club may be made to the Secretary, R. Hodgson, telephone UL 1011. R.H.

EASTLAKES CAMERA CLUB

The club, which is now just over a year old, extends a warm invitation to all interested people to attend their First Annual Exhibition on April 24. It is anticipated that 140 prints will be on show, an indication of the popularity of this club and the rapidity with which it has grown.

During the evening, presentations for the year will be made by Mr. C. Noble, the judge of the exhibition, and there will be a showing of selected colour slides. Supper will be served. It is hoped that all photographers, club members and visitors who are able will come along and enjoy this evening.

The Committee extends hearty thanks to the judges, members, and ladies who have in the past year so freely given of their time to help make this club the success it is. A.F.A.

P.W.D. PHOTOGRAPHIC SOCIETY

At the March meeting, Mr. L. C. Goodman judged prints in the competition "Close-up and/or Table-top" and gave a well-prepared and enlightening talk on Table-top Photography; excellent examples by himself and others were displayed. The results were: 1, C. R. Bennett (Irrigation); 2 and 3, J. Ball (Main Roads); HC, M. Lee (Education).

Membership is open to all Public Servants. People from Departments previously not represented, in-

cluding Electricity, Customs and Civil Aviation, attended the last meeting.

On April 4 the competitions will be for monochrome prints (Wharves and Shipping) and colour transparencies. (Open). C.R.B.

MOSMAN CAMERA CLUB

This club is conducted under the auspices of the N.S.W. Department of Education. Meetings are held each Wednesday evening, at 7 p.m., at the Mosman Evening College, Intermediate High School, Military Road, Mosman. Our official lecturer is Mr. Max G. Wilson. Many well-known guest lecturers will contribute talks and demonstrations during the coming year. Syllabus items for April include on the 11th a demonstration of Print Colouring by Miss Colleen Shaw.

All inquiries regarding club activities may be addressed to the Secretary, D. G. Cook, 17 Harbour Street, Mosman, N.S.W. Telephone: XM3463.

BEGA CAMERA CLUB

The club is now entering on its third year. At the Annual Meeting the following officers were elected: *President*: Dr. T. Blomfield, *Vice-President*: C. Deacon, *Secretary/Treasurer*: G. Lofts. At the recent District Show, members put on a very good display in the various sections. As usual, our old stalwart, Cyril Jackson, cleaned up most of the events, with local artist Charlie Deacon beating him for a few places. His Sydney friends will be pleased to hear that Cyril's shop in Bega is a mecca for local photographers and that he is back again making his usual impeccable prints.

The Annual Club outing last year was to Eden. This is a beautiful spot and members had a grand time photographing the local fishermen mending nets and gossiping on the wharf. This year, many members favour Bermagui for the outing. Other interesting items on the programme last year included X-ray Photography by George Dunphie of the District Hospital; Press Photography by "Curley" Annabel, our local newspaper Editor, and Police Photography by Inspector Brown. We have been very pleased to hear that clubs have been set up at neighbouring centres (Eden and Bateman's Bay).

As with most other clubs, we have a keen colour section, and it was interesting to see Cyril Jackson take it up and do well at it. In the field of colour, the club was fortunate to have as member Allan Stow, well known in the Riverina and Bathurst as a champion colourist. He has recently been delving into the field of table-tops in colour and we are all keen to see what the results will be.

Meetings are held on the second Thursday of each month, and we are keen to see visiting photographers. Please contact the Secretary, 21 Bega Street, Bega, N.S.W. G.L.

A NEW CLUB AT EDEN

The inauguration of the Eden Camera Club is an indication of accelerated camera activity on the Far South Coast, clubs having previously been established at Bega and Bateman's Bay.

With some of the most beautiful coastal scenery in the State, mountains and rivers running down to the sea, and all the pictorial advantages of a rural countryside providing camera subjects merely for the taking, it is reasonable to expect that some interesting work should before long emanate from this quarter.

Amateur photographers in the Twofold Bay vicinity who desire to know more about the Eden Camera Club should get into touch with the Secretary, E. W. Simonds, Mitchell Street, Eden 7C, N.S.W. E.W.S.

CAMERA CLUB OF YOUNG

At a very well attended meeting of enthusiasts in black-and-white and colour photography, held in the Council Chambers, Town Hall, Young on March 16, it was resolved that a club be formed to be known as the Camera Club of Young.

The Competition for the April meeting (to keep the foundation members busy) has been divided into two sections—"Child Study" (black-and-white) and "Landscape" (colour), three prints and transparencies respectively to be submitted.

Two sub-committees were elected, one to draft the Constitution and By Laws and the other to draw up a programme for the ensuing twelve months. The Officers elected were: *President*: F. E. Roberts; *Vice-Presidents*, A. Thackeray; L. Jennings and O. Taaffe; *Hon. Secretary*, A. Wynter. F.E.R.

AUSTRALIAN PORTFOLIO PHOTOGRAPHIC SOCIETY

All Circles report keen interest in their activities and continued improvement in the standard of work being circulated. Set Subjects are being tried in several Black-and-white and Colour Circles and the results to date have been very interesting.

Circle 5 is very proud of member Herb. Zillbiesch, who won the A.P.P.S. *Print of the Year* with a still-life study, "From the Grapes Comes the Wine". Designs for a society Badge and Print Award Labels have been made, and these should be available to members soon. To add interest to circle activities, several secretaries have arranged exchange portfolios, while another circle has invited well known photographers to be guest critics. Their comments have been very helpful to the authors of prints and slides.

Most overseas exchange folios are working well, and boxes are moving freely between England and America. Some of the American colour work has been a delight to view, but our local members are learning rapidly. Vacancies exist in some circles and enquiries should be made to our General Secretary.

As the tenth anniversary of the Society occurs soon, the Adelaide group within the Society is planning to hold an Exhibition, details of which will be made available later. During the period of the Exhibition it is hoped that as many members as possible will be able to visit Adelaide and enjoy the hospitality of the local members. D.H.F.

ADELAIDE CAMERA CLUB

The monthly print competition on Feb. 6 resulted: *A Grade*: 1, R. Cann; 2, P. Quigley. *B Grade*: 1, M. Ingerson; 2, Y. Lim. The critics were J. Osborn and J. Tomlinson.

The Monthly Outing on Feb. 11 was well attended, the location being the Barossa Reservoir, about thirty-five miles North of Adelaide.

The first meeting of the Natural History Group was held on Feb. 12. Mr. T. R. N. Lothian, Director of the Botanical Gardens, was elected Chairman. An interesting lecture on Marine Biology, illustrated with colour slides, was given by Capt. Patterson. A lecture on Pictorial Photography by courtesy of Kodak Ltd. was given on Feb. 20.

J. K. Ward was the only award winner in the Colour Groups' monthly slide competition. A special competition for Landscape and Seascape resulted in an equal win for J. Tomlinson and J. K. Ward. A set of slides on Austria, by M. Ristich, and another on Ceylon, by K. Manning, were also projected. R.A.K.

The AUSTRALASIAN PHOTO-REVIEW

Editor:
KEAST BURKE, A.R.P.S., A.P.S.A.
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An Invitation

The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."

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Failure is not Final

If you are a member of a camera club, you will remember the various occasions when you walked into the club with your prints under your arm, feeling fully confident that your efforts would at last be crowned with success. You will remember, too, how often you mailed your carefully prepared 'masterpiece' to the A.P.-R. with the expectation that it would be just a matter of time before your name appeared in the prize-winning column. And you will remember, sadly no doubt, how seldom were your hopes justified; how you received back your defeated prints and consigned them in disgust to the bottom of a drawer, and at times even to the waste-paper basket; how you subsequently marked the corresponding negative with a vicious "N.G." and subjected it to the same ignominious treatment, firmly resolve that it would never again see the inside of the enlarger. Well, you can take heart, my photographic friend!

By K. A. FOX

Words that I have applied when confronted with some 'down and out' human being during the course of my work for the Church are also true in the realms of photography. *Failure is not Final!*

It is true that the first time I tried to carry out the letter of this philosophy in my photographic work I was painfully disappointed. The photograph in question was just a very poor picture—and finally I had to admit it; but in the meantime it gave me many anxious moments, all of which, however, tended only in the end to strengthen my convictions. The picture was taken in Wynyrd Square; tall buildings and the A.W.A. tower dominated a very poor specimen of a tree. What I had in mind was a comparison of man's achievements



KID SISTER

(See page 202)

DOWN BY THE
STATION

(See page 202)



with those of Nature. The genius of man was responsible for the grand edifices seen in the background—but, after all, "Only God can make a tree".

The idea seemed to be mine to be so obvious that I sent in the print, appropriately titled, to the next *A.P.-R.* monthly contest where it gained much to my gratification an award of Highly Commended; and in the Review of Contest Entries I found these remarks: "We are wondering whether the lower 2½" are necessary introducing as they do the rather banal element of the every-day street scene."

This was most encouraging; here were instructions for trimming the print and a promise of a better version to be made in future printing. A set contest for a Tree Study was scheduled for later in the year and I immediately set about preparing an improved

version of my subject feeling quite sure that my efforts would turn the previous HC into a major award. In due course my picture went back to the *A.P.-R.* and I looked forward with pleasurable anticipation to the results of the contest.

But my print received no award; it was not even highly commended. Said the review: "The symbolical tree study seems to us to involve too many differing motives! The idea of the tree in the crowded city would still be effectively conveyed by including only the lower half of the picture."

This result almost dissuaded me from ever again sending in a 'failure' for a second review; the sum total of these two criticisms had trimmed away all but a strip about an inch and a half deep at the centre of the print.

Later, however, in the light of experience

gained I realised that my idea of the tree could never have been put into execution with the material offering at that moment and that despite the effort of all concerned to make something of it the subject was weak in pictorial qualities and unsuitable for my purpose.

Not long after this episode, however, I had tried the experiment of using a blue filter to photograph a young lass. She was about nine years of age and when I saw her standing against the blue sky with her blonde locks blowing in wild disarray I felt that here was an opportunity for something with a *difference*. The resulting print appeared almost like a rough charcoal sketch; here at last, I believed, was a subject that represented an imaginative approach on the part of the author. Labelled *Kid Sister*, this print, and another taken about that time, went to the *A.P.-R.* The review said: "*Kid Sister* is the better (of your two), but the treatment here seems to be unnecessarily severe; you might try a softer print with some diffusion, with a view to reducing the graininess."

This, I thought, was about the 'last straw'. I removed the print from the mount and threw it into a drawer, where it remained for some time in discard; and the 10" x 12" print of the subject I had prepared for the club was also set aside, because I felt I could not suffer a second adverse criticism of my 'masterpiece'.

Soon I found myself looking for something to send to the Maitland Exhibition; it was then that I happened to remember a hopeful note in the *A.P.-R.* review. Out came the 10" x 12" print and I quickly prepared a toning bath. In sepia, it was decidedly softer, and I made up my mind to send it along with the other prints. The offender was hastily remounted, packed and sent off to the North. Imagine my surprise when it turned out that this print was the only one of my six to be highly commended, and, as a colleague remarked later, "If it got an HC at Maitland you can be sure it really deserved it."

Sometimes club criticism can also be put to practical use. During a trip to Gloucester last year, in the rainy season, I secured a documentary shot of several lads enjoying a mud fight. By a coincidence, the next meeting of the club featured a competition for this class of picture. My print was roundly criticised for its lack of interest in the top section of the picture. A confidential chat with one of the club 'experts' convinced me that I could

overcome the deficiencies. Back into the enlarger went the negative and out came an improved version which I sent to the *A.P.-R.* for inclusion in the monthly open contest.

Now it so happened that a copy of my original untrimmed print had already been sent to the Editor as an illustration for an article I had written. In due course, I read in the Review: "In purely documentary vein, your print of the mudlarks is well worthy of its HC award. Happily enough, your trimming of the print for the contest is almost exactly that chosen by the editorial staff for a reproduction of this subject as an illustration of your trip to Gloucester."

Here surely was proof that criticism of the print made at the club was helpful and constructive. The commentator had not intended to show that my print was a failure; he simply pointed out its obvious faults and implied a remedy.

An incident that finally convinced me of the practical value of criticism had its beginning one foggy morning when I was waiting on Strathfield Station to board the Brisbane Limited Express. Whilst waiting, I had chosen a vantage point from which to secure a picture of the train entering the station. Later events proved that the technique employed had fulfilled all expectations. The club members liked the quality of the print but they were unable to excuse certain distracting elements which they felt should not have been included. So back I went to my darkroom and I turned out a print from which all offending details were removed. And when it again appeared in a club competition, this study was immediately hailed as a success and granted the status of an award winner.

Failure is not Final! Earnest criticism is meant to be a guide for better picture making, and happy is the man who takes note of the well-intentioned comments of his fellow club members and the *A.P.-R.* editorial staff; for it is foolish to be offended by criticism of one's own efforts, but wise to profit by the experience already gained by others.

It is a notable coincidence, and a further justification of the author's faith in the virtue of criticism, that in the judging of the *A.P.-R.* contest for April, which was conducted about the time this article was written, his print taken at Strathfield Station gained one of the major awards.

The Reverend K. A. Fox resides at The Manse, Croydon Park. He is an active member of the Camera Club of Sydney and a regular contributor to the *A.P.-R.* His article on the trip to Gloucester appeared in the issue for July, 1954. If you would like to know more about this likeable camera enthusiast, read "Patrol Padre" by Ron Freer, *A.P.-R.*, November, 1953.—Editor.)

Safety Factors in Exposure Recommendations

General experience and research have shown that for each negative film a certain minimum exposure is required for excellent print quality. Increasing exposure by several times has no appreciable effect on the print quality, but even slight under-exposure causes a definite loss.

Daylight exposure tables and Kodaguides have included a safety factor of about four times for black-and-white film to allow for misinterpretation of lighting or subject type. The safety factor in exposure indexes for the same materials is about two times, since a meter, if properly used, can be more accurate than an estimate. This means that when all picture-taking factors are accurate, exposure can be reduced by these safety factors without loss in quality. If your negatives are consistently of excessive density you may give less exposure than recommended.

Some magazine articles change or disregard safety factors by giving exposure-index values higher than our recommendations. For example, if the normal safety factor of $2.5 \times$ in the daylight rating of 200 for Tri-X Film is disregarded, and if the high shutter efficiency at low aperture gives a time twice as long as marked, then an "exposure index" of $200 \times 2.5 \times 2 = 1000$ would be apparently justified. Likewise, if some under-exposure is tolerable, even higher "indexes" would do.

Obviously, the publishing of a series of exposure indexes for one film and for various situations and quality levels would lead to chaos. Kodak therefore publishes one exposure index per film and light source and this includes the safety factor. The photographer should start with it. The results are usually good, but if a change is consistently indicated, the photographer should make that change. He can assign an "exposure index" that suits his own equipment and requirements. Changing to a higher index will give less exposure. In black-and-white, a change of $2 \times$ can be tried, for example from 200 to 400. In colour, especially with reversal films, changes should be made in smaller ratios, such as 32 to 40.

Both tables and indexes for non-colour films exposed by flash and flood light have safety factors of about 2.

The daylight exposure tables (and the exposure index) for the new Kodak Tri-X Film have a lower safety factor (about two times) than do existing tables for Kodak Super-XX, Plus-X, and Verichrome Films. As experience indicates that a factor of two is ample it is likely that it will be used in these tables also.

Colour films have less exposure latitude than black-and-white films, and allow little or no safety factor. Therefore, their tables and guides call for the same exposure settings as are normally indicated by an exposure meter. As a result, there are some apparent discrepancies between recommendations for black-and-white and colour films.

K.T.S.

Home Development the Easy Way

The original Kodak Developing Tank of the 1910's derived its efficiency from the use of a plastic apron into which the film was wound for processing. The tank itself was of metal and the apparatus for winding the film into the apron was a bulky wooden box with crank handles, spindles, and sundry other moving parts.

In the 1930's came an entirely new design in roll-film developing tanks in which the compactness and simplicity associated with a spiral film-holder so captured the imagination of amateur photographers that the old Kodak Developing Tank was soon forgotten by roll-film enthusiasts—but not, it is pleasant to be able to say, by the designers of photographic accessories.

The innumerable models of tanks based on the spiral loading principle that became available from time to time vied with one another in an effort to overcome the shortcomings pointed out by home processors. Tanks were made easier to load by increasing their size, but this led to the need for an extravagant quantity of developer, up to 1½ pints of liquid being needed in some cases. Other models brought about an economy of developer by using lighter, more compact spirals which were then difficult to load, and various materials were tried in an endeavour to combine smallness of size with smoothness of loading.

But it has always been felt that the apron feature of the original Kodak tank was superior in principle to any idea that has since come to light. However, it was not until recent years, with the advent of new, light-weight and durable plastic materials that it was possible to return to the old idea and produce an efficient, easy-to-use and economical roll-film tank with all the advantages of past spiral designs, yet including the inevitable resurrection of the film apron principle.

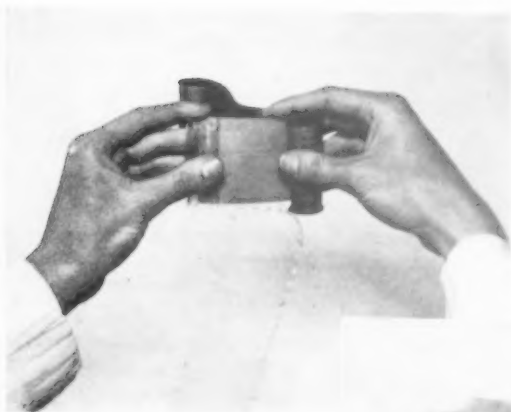
The result of this revolution in developing tank design is seen in a recently released Kodak product—the Kodacraft Roll-Film Tank (with 620-120 apron), which is simplicity itself in operation, reasonably priced, and uses only 16 ounces of developer.

An Editorial Staff Contribution

In response to requests for an explanation of the method of development with the new tank, it has been decided to publish in the *A.P.-R.* a complete guide to home processing. Purchasers of the Kodacraft Roll-Film Tank will find a concise instruction leaflet enclosed in the carton.

General Remarks

Since all the operations of home processing, except the actual loading of the film into the apron and thenceforth into the tank, can be performed in daylight, or at night in artificial light, all that is needed in the way of a darkroom is some temporary light-tight place where you can work for a few minutes. A room that can be conveniently made light-proof or even a clothes closet would do nicely; the bathroom is a favourite place to use for this purpose, because the usually small window can easily be covered with a dark drape of some kind, and the basin and running water are handy for subsequent operations. A variation of the sequence whereby the developer is poured first into the tank (see *Developing*) will have to be made to meet your own particular circumstances. Some enthusiasts, when travelling and staying at a hotel, manage to accomplish their own processing in daylight without any darkroom facilities whatever. The usual procedure is to place the film (ready for processing) and the tank on a table, on a suitcase, on the floor, or even on the bed, and to cover them with an overcoat or a dark raincoat, whatever is available. A rug or other thick material is thrown again over this and operator then places hands up the sleeves of the coat and proceeds to load the tank in complete safety. Subsequent stages in processing are carried out in full light in the usual way. It is obvious that in such a case as the above it would be wiser to pour the developer into the tank after loading the film. (See method of pouring liquid into the closed tank under *Rinsing the Film*.)



Place end of film against loop of the apron and begin to wind.

Continue to wind, holding film and apron by the edges.
(See text.)



When completely wound, place film and apron in the tank.

Loading the Film



To prevent air-lock, tilt the tank slightly whilst pouring.

Tilt tank at right angles; gradually invert as liquid drains away.



The Method of Pouring Solutions

Nowhere will you find so many improvisations as in home processing, and the ingenious enthusiast will sometimes manage with the barest minimum of legitimate apparatus. However, it has been found that for real satisfaction in the enjoyment of this fascinating hobby a few regular accessories are essential.

Here is the list :

1. A 20-ounce glass graduate.
2. Two tightly stoppered 20-ounce bottles, one of which should be labelled "Developer" and the other "Fixer".
3. A 4-inch plastic funnel.

4. A reliable thermometer, such as the Kodak Photographic Thermometer.
5. Two rustless film clips—but spring loaded wooden clothes pegs can be used in an emergency.
6. A Spontex sponge.
7. A 4-ounce bottle of Photo-Flo.
8. A safelight is not an essential accessory to tank development; but if preferred a Philips Darkroom Lamp, dark red, may be used when rolling the film into the apron.

Caution.—A safelight may only be used with Verichrome film and then at a distance of not less than 4 feet. A red darkroom lamp will spoil both Super-XX and Tri-X films, the latter two films must always be handled in complete darkness.

Mixing Solutions

This preliminary stage can be performed most conveniently in the kitchen sink or in the bathroom. The liquid capacity of the Kodacraft Roll-Film Tank is a minimum economical quantity of only 16 fluid ounces. The powders for making up Kodak Microdol Developer and Kodak Acid Fixer with Hardener are packed in containers holding sufficient to make 20 ounces of solution. Now the extra 4-ounces of solution serves a very useful purpose; it acts as a replenisher when the solution is used more than once, and provides an ample margin of volume to make up for the small quantity of liquid that may be lost when pouring backwards and forwards from the tank.

Developer

Either of two recommended developers should be used.

1. *Kodak Universal M-Q Developer.*—This developer can be used for developing no more than two successive rolls of film, and should be discarded unless it is to be used immediately for a second roll. Use according to the instructions on the packet. If a more rapid development is desired, make use of the graduate to mix the contents of the packet in 16 ounces of water instead of the recommended 20 ounces. This dilution reduces the development time to 5 minutes. After mixing, pour into the bottle labelled "Developer", cork securely and allow to cool. Rinse the graduate after mixing.

2. *Kodak Microdol Developer* (20-ounce size).—When enlargements are to be made from your negatives, this fine-grain developer is more suitable. Follow the mixing instructions printed on the tin. Mix in the glass graduate, pour into the bottle labelled "Developer", cork securely and allow to cool. Rinse the graduate.

Refer to the label on the tin for the number of rolls of film that can be processed. The developer can be kept in full, stoppered bottles for about six months.

Fixing Bath

Use Kodak Acid Fixing Powder with Hardener, 20-ounce size. In preparing the solution, carefully follow the instructions on the label of the container. Mix in the glass graduate, pour the prepared fixing bath into the bottle labelled "Fixer" and allow to cool to room temperature before use. Rinse the graduate immediately under the tap. The fixing bath should be kept tightly corked. It may be used repeatedly until exhausted.

Note.—If it is your intention to contact-print your own pictures, fill a 4-ounce bottle with the freshly mixed fixing bath and reserve this for fixing your prints. Never use the same fixer for both films and prints.

Working Temperature

The developer should be used at 68°F. If the developer is too warm it will be over-active. If it is too cold, its action will be retarded and under-development will result. The Kodak Photographic Thermometer is marked clearly at the proper temperature. The rinse water and fixing bath should be between 65° and 70°F.

Should the temperature of the developer be more than 2° higher or lower, cool it or warm it by placing the bottle in a large dish of cold or warm water until the developer is at the proper temperature. Never add ice or water directly to the solution.

Developing

1. Fill the graduate to the 16-ounce mark with developer (68°F.).

2. Pour the developer into the tank (see *General Remarks* regarding this sequence).

3. In total darkness (Philips Darkroom Lamp, Dark Red, for Kodak Verichrome Film only) unroll the protective paper backing as far as the end of the film. With the film

apron unrolled, place the end of the film next to the looped end of the apron and carefully begin to roll the film into the apron. Keeping a slight tension, and holding both apron and the film by the edges, roll the rest of the film into the apron until you reach the gummed tape. Tear off the gummed tape and discard the backing paper and the film spool. Be sure the edges of the film are flush with the edges of the apron.

4. Lower the film and the apron into the developing tank and raise and lower them several times. Place the weight on the apron and press the cover firmly on the tank. There is no need to twist the cover as it is self-retaining.

5. Agitate the film for about 10 seconds every minute for the correct development time (Kodak Universal M-Q Developer—5 minutes; Kodak Microdol Developer—16 minutes) by moving the developing tank with a circular motion.

6. After development, do not remove the lid of the tank. Pour the developer back into the bottle. Tilt the tank at right angles over the funnel, gradually tipping it upside down as the liquid drains away. Kodak Universal M-Q Developer should be poured down the sink (with the tap running freely) unless required immediately for developing a second roll.

Rinsing the Film

Pour the rinse water in through the opening in the cover while holding the tank at a slight angle so that the liquid will not choke the entrance and prevent the air in the tank from escaping through the vent provided. Agitate the film in the rinse water by again moving the tank in a circular direction for 15 seconds and then pour the water away.

Fixing the Film

Pour 16 ounces of fixer into the previously rinsed graduate and allow this to flow gently into the tank, which should again be held at a slight angle for easy reception of the fluid. Fix the film for 15 minutes with frequent agitation; then pour the fixer back into the bottle, using the funnel, which has of course been rinsed after last use. The tank can now be opened, the weight removed, and the film washed in the tank.

Washing the Film

Wash the film in the tank for at least 30

minutes in running water at about 65° or 70°F. The water should run fast enough to refill the container 5 or 6 times during this period. When running water is not available, soak the film for 5 minutes in each of 6 changes of clean water, agitating the tank occasionally.

Note: If you fix and wash the film thoroughly your negatives will not fade or develop stains later. To assure rapid draining away of excess water from the film when it is hung for drying, and to prevent drying marks, use a small quantity of Photo-Flo in the last wash water. (See instructions on each bottle).

Drying

After washing, hang the film with a film clip on each end. Wipe the large drops from both sides with a Spontex sponge that has been moistened and squeezed dry. Allow the film to dry in a cool, dust-free place. Then cut the negatives apart, handling them carefully by the edges to avoid fingerprints. Any edge markings on the film caused by the apron will not harm the negatives in any way.

Storage of Negatives

The best way to keep negatives clean and ready for reference is in individual transparent envelopes, especially if these are bound into a handy book such as the Austral Negative Album.

Developing the Second Roll

Dry the apron carefully with the Spontex sponge and hang up to dry for a few minutes before using a second time. This precaution will prevent any water drops causing the film to stick to the apron. There is no need to dry the tank before using again for a second roll.

A Practical Suggestion for 35mm. Users

The simplified design of the Kodacraft Roll-Film Tank makes it readily adaptable to the development of 35mm. roll film. The PX135, XX135 or TX135 film is rolled into a 35mm. Correx band and placed in the tank in the usual way, with the weight on top. Enthusiasts have found it to be quite practicable to process two lengths of 35mm. film simultaneously in the Kodacraft Tank. In this case, the first film rolled up in a Correx band, is placed in the tank and a second film in a separate Correx band is placed on top of it. There still remains room for the weight to be placed over the two rolls.



MURIEL JACKSON
Smoke Haze

A PORTFOLIO
OF
TREES
AND TREES WITH
LANDSCAPE



R. S. COOPER
Decaying Glory

L. J. DUNDON
Derelict



F. P. HION
Relic of Time





B. KOZLOWSKI
Eins-zwei-drei



G. WINDLE
Passing Storm

D. M. SAUNDERS
Landscape, Canberra

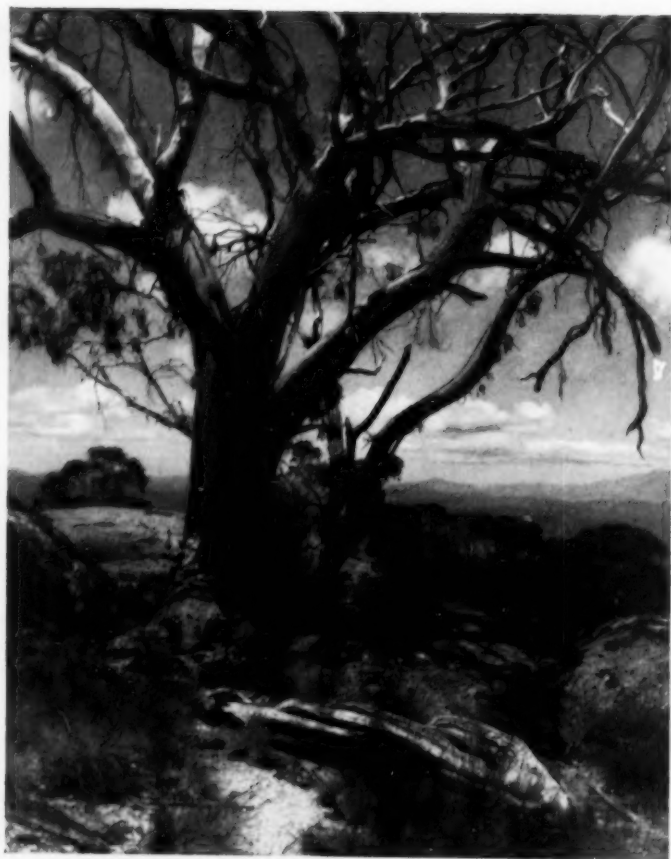


A. G. REYNOLDS
Mountain Struggle





F. P. HION
Defeat



E. H. BAXTER
Alpine Summer

C. R. KNIGHT
Mid-day Shade



R. RITTER
End of Day





RUTH RAID
Between Showers

Exposure with Portable Electronic Flash Units

This article discusses how properly to expose Kodak Films by the light of the small portable type of electronic flash unit rated at anywhere from 50 to 200 wattseconds.

Wattsecond Ratings

To anyone who takes electronic flash pictures, the flash guide number holds the answer to the proper exposure of whatever film he is using. At present, the usual way to indicate the power of an electronic flash unit is to give the number of wattseconds of electrical energy that is fed into the flash tube. But, in photography, the basic question is usually, "How much light is there." And, because wattseconds are units of power, a specification in wattseconds does not tell how much light a unit throws on a subject. In other words, wattseconds cannot be converted directly into guide numbers.

Recently, it has been recognised that by properly measuring the amount of light that actually reached the subject, making these measurements in "beam" or more correctly "effective" candle power seconds, a figure can be obtained that can be converted directly into flash guide numbers that work.

However, it is important to keep in mind that "wattseconds" is not entirely meaningless as an indication of how much light a unit puts out. Very roughly, a 100-wattsecond unit might be expected to give a guide number somewhere between 30 and 40 for Kodachrome Film, Daylight Type; and between 140 and 200 for Kodak Tri-X.

Exposure Guide Numbers

These can be calculated directly from "beam-candlepower-seconds" or, more accurately, the effective "candlepower-second" output, if this figure has been accurately furnished. This is described later.

The best guide number for your use is one which you establish photographically as follows: At 10 feet from typical subject matter, expose Kodachrome Film at $f/2.8$, 3.5, 4, 4.7, 5.6, 6.5, and 8. After processing, project

A Kodak Data Sheet

the slides correctly, choose the best f -number, and multiply it by 10. This gives the best guide number for your flash unit, camera and subject matter.

Shutter time does not affect the guide number for electronic flash. The test is made with reversal colour film because its exposure is critical. From the value so obtained, guide numbers can be found for black-and-white films. However, because of the wide latitude of black-and-white film, the reverse is not true.

Guide numbers for other films can be found from:

$$\frac{\text{G.N. film A}}{\text{G.N. film B}} = \sqrt{\frac{\text{Daylight Exp. index film A}}{\text{Daylight Exp. index film B}}}$$

Duration of Flash

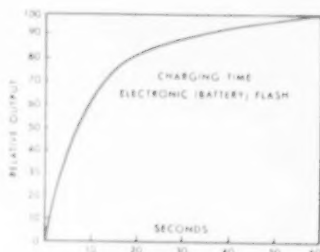
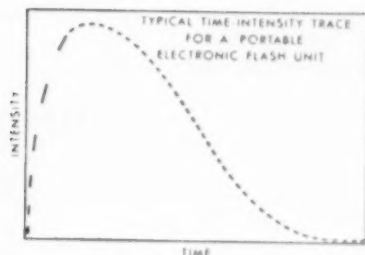
The average total duration of flash is about 1/250 second, but the photographically useful part of the flash averages 1/1000 second. This is much longer than the flash from the larger studio outfits. At portable unit exposure times (1/250 to 1/2000), there is no film-speed change or reciprocity effect great enough to be detectable even in carefully made pictures, for either black-and-white or colour films.

Timing of Flash

For practical purposes, the flash follows instantaneously the closing of shutter contacts. Therefore, the usual synchronisation (delayed)

GUIDE NUMBERS FOR KODAK FILMS WITH PORTABLE ELECTRONIC FLASH UNITS

Kodak Film	Daylight Exposure Index	Effective Candlepower Seconds Output of Unit									
		350	500	700	1000	1400	2000	2800	4000	5600	8000
Plus-X	50	32	40	45	55	65	80	100	110	130	160
Tri-X	200	65	80	95	110	130	160	200	220	260	320
Kodachrome	10	15	18	20	26	30	35	45	50	60	70



is not used (unless the unit has a built-in "F" or "M" delay). The "X" setting is generally used so that contact is made when the shutter blades are fully open. You can check synchronisation easily. When the camera is empty, work the shutter while looking through the camera from the back. If the shutter blades appear fully open as flash occurs, synchronisation is correct.

Filters Required for Colour Film

Many photographers find that the use of daylight-type colour film without a light-balancing filter yields transparencies of quite good colour balance. In some cases, however, more accurate colour balance may result when a Kodak Light Balancing Filter No. 81A is used, especially with new lamps. A one-third lens opening larger is required when this filter is used. As lamps age, they may change somewhat in light quality, and no filter may then be needed.

Most of these units produce light of practically identical colour. Therefore, the same filters can be used.

Charging Time

As can be seen from the accompanying curve, it usually takes a minute to recharge the unit to fullest capacity with batteries, but after 10 seconds a typical unit will produce about 70 per cent. of its maximum light output. An a.c. power unit is usually quicker in recharging.

Other Causes of Light Loss

As batteries lose power due to use and age, the necessary charging time increases. When the battery is used to the extent that its voltage drops below the required value, light output decreases. Another factor which can weaken the batteries and thus result in loss of light

output is the tendency of electrolytic condensers to "deform" after a month or so of nonuse. It takes an extra long time to "reform" and bring the condensers back up to full charge. This can be quite a drain on the batteries. ("Re-forming" consists in electrically building up the insulating layer which separates the metal foil and the electrolyte.) If a unit can be used on regular house current, it's a good idea to recharge from the power line after a layover of a month or so.

Damage to Shutter Contacts

Although most of the electronic flash units on the market today are safe to use, there are a few units which send either the full charge or a large proportion of the current through the shutter contacts thus causing arcing across the contacts. This results in such damage as pitting and even welding the parts together. *Do not use a unit of this type with Kodak shutters.*

Effective Candle-power-Second Output

You can compute your own guide numbers if you know the effective candle-power-second (ECPS) output of a unit. You simply insert that figure and the daylight exposure index of the film into the formula for determining guide numbers. $\text{Guide No.} = \sqrt{0.63 \times \text{ECPS} \times Z}$, where Z is the index of the film. This formula is derived from the American Standard formula for calculating Exposure Guide Numbers for Photographic Lamps. Unit manufacturers may either publish the ECPS output of their unit or supply it on request. When properly measured, the ECPS figures should consider not only the light along the axis of the lamp, but also that spread over the useful field as well. Measurements at the various beam angles can be combined into a single figure for ECPS by following the weighting method outlined in the American Standard for guide-number determination.



Telling the new picture- maker

(No. 50)

Group Pictures by Flash

If there is one kind of picture that will meet with more popular approval than any other it is the snapshot of family gatherings and other group activities; and since the family is most likely to be together at night in the home, flashlight is the ideal medium for pictures of this nature.

With amateur equipment, it is wise to confine the group to small numbers—five or six people is about the maximum for an average flashlight snapshot. If the group is larger, take two pictures. The family group pictures of Victorian days were stiff and formal, with everyone staring straight into the camera, looking as though they were facing a firing squad. That, of course, is something you would wish to avoid. And here is the easiest way to do it.

Be sure your group has a centre of interest. The chances are good that in these family gatherings your pictures will prac-

tically set themselves up with little or no effort on your part. The conversational groups that form naturally offer excellent subject material. Three or four adults admiring the youngest of the family is another perfectly natural grouping. A household pet . . . the newest engagement ring in the family . . . a picture of the boys away in training—any number of things can serve as a centre of interest for the people you would like to picture together.

When taking your indoor pictures with flash, try to make certain that the people in your group are all about the same distance from the camera. You do not have to measure the distance down to the last inch. But if you have one person close to the camera, one at medium distance, and a third in the background, your lighting on the people will be uneven. The person in the foreground is likely to come out too light, the one in the middle about right, and the one in the back too dark.

Therefore in picturing a group of people, the best plan is to have them all more or less at the same average distance.

Family Group Pictures

One snapshot that should be added to every family album at regular intervals is a new group shot that includes all members of the family. Unfortunately such pictures are not often taken, because somebody always has to stay at the camera and make the exposure. As a result, family pictures at best are often incomplete.

This, however, is a situation that can be fairly easily corrected. One way is to ask a friend to snap the picture. Another is to get a self-timer that can be attached to your camera's cable-release, and that will automatically snap the picture for you when everything is ready.

A useful point to remember about group pictures is that the camera viewpoint can be deliberately chosen to catch the family against

the sky and thus avoid any distracting influences or objects in the background. A picture like this is far more interesting and pictorially provocative than a shot of the same family might have been if they had been pictured sitting on the front steps of their homes, or just standing about in the back yard.

Still another precaution—and one that is well worth applying to any group picture at any time—is that all of the subjects shown should be looking in the same direction. That helps considerably to make a good picture, because it adds unity to the scene. Pictures of a group of people in which some of them are looking in one direction, and some in another are generally poor snapshots because interest is then divided and scattered.

One family we know tries to get together for a family group picture every Easter. Another makes a point of taking at least one complete group photo each time they go on holidays.

(No. 51)



First Melbourne International Exhibition of Photography, 1956

The idea of conducting an international exhibition of photography during the Olympic Year came in the first place from Hungary. After early discussions had failed to bring forth any concrete signs of agreement upon organisation amongst the various local photographic bodies, the Council of the Melbourne Camera Club decided to take the initiative (and, incidentally, to assume the considerable financial responsibility involved), and to proceed with the work of organising an international exhibition which, it was decided, should be of a magnitude worthy to be held in the Melbourne Town Hall.

In full awareness that an international exhibition, if it is to be considered worthy of that name, must bring to the public a selection of the very best work available in the world in the year in which it is held, the first steps of the M.C.C. were directed solely to convincing top-line exhibitors all over the world that the proposed Melbourne International was to be of a standard comparable to the best shows held overseas. In this regard the Club received excellent publicity and general co-operation from the parent bodies overseas—from America in particular; in return, it was decided to hold the exhibition strictly in accordance with R.P.S. and P.S.A. recommendations. In due course, prospectuses had been sent to all quarters of the globe, and for the time being there was nothing the committee could do but wait hopefully for the practical signs of top-line support.

From Europe, from North and South America, Africa, Asia and other lands came the prints, and before long thirty-six countries were represented with some 2500 pictures, easily a record entry for an Australian International and comparable with the really top exhibitions overseas. But mere numbers alone, without quality work, would be meaningless as a criterion of success; so it was with a feeling of pride of achievement, and a certain degree of relief, that the Committee found that much of the work from the last P.S.A. and London Exhibitions would be placed before

A review by the Melbourne Camera Club

our selectors. Indeed it soon became apparent that the selectors would be faced with the unenviable task of rejecting a quantity of very fine work because of the extremely high standard set by the entries.

In the actual task of selection, a system of secret voting was adopted, with the recording of points efficiently controlled by an electric computer, with a variation of the "In", "Out" and "Hold" idea, all prints having been thoroughly mixed together in order to obscure the origin of the entries. The selectors were asked to give equal consideration to photographs representing the work of all schools of thought, both conventional and contemporary. As an encouragement to the originators of any new idea, the Club had provided special medal awards; but it was found that, generally speaking, exhibitors had followed a middle course; there was very little that could be called really revolutionary. On the other hand, however, very little of the old-school pictorialism remained. The control processes received scant attention, most photographers relying on first-class technique—plus a dynamic approach to everyday subject matter.

In addition to the trend mentioned, it was a significant fact that the landscape work submitted was not up to the standard of other prints; so noticeable was this discrepancy that the committee was faced with an impossible task when endeavouring to select a suitably representative print in this class for reproduction in the catalogue. In fact it so happened that what appeared at first sight to be one of the most interesting landscapes turned out on closer inspection to be a tabletop study. The greatest emphasis was undoubtedly in figure studies, people of all countries being represented in portraits, genre, etc.—pictures in which people were seen as part of an interesting and often very forceful composition.

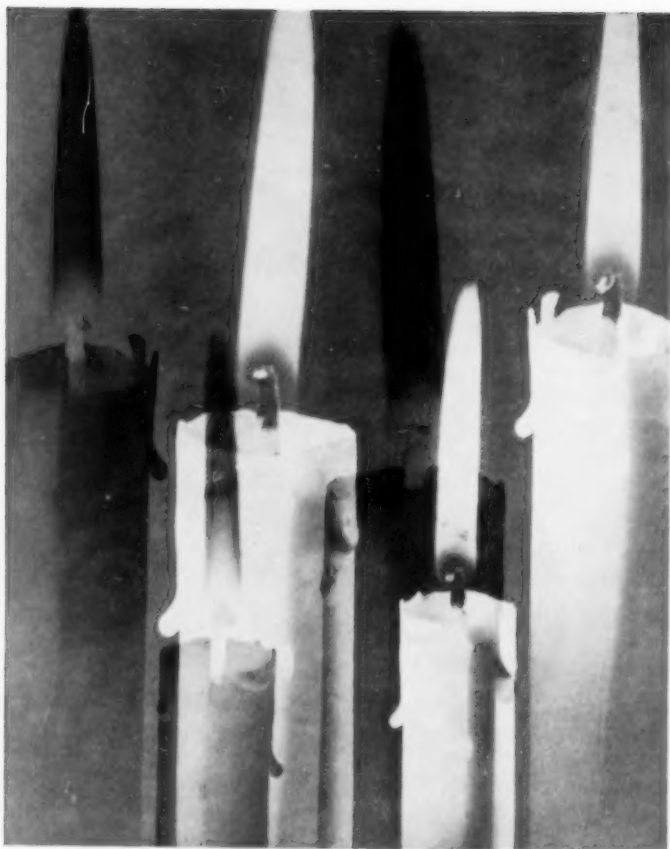
Concluded on page 233



Helmut Newton: LYNN VINCENT

SIX ACCEPTANCES • THE WORK OF
Australian Exhibitors

FIRST MELBOURNE INTERNATIONAL EXHIBITION OF PHOTOGRAPHY, 1956



F. T. Kos

CANDLES

L. P. Mullanby

SCHIZOPHRENIA



John Bilney

REMNANTS





L. W. Hawke

THE GOOD EARTH



J. R. Hopkins

CANNERY ROW

When it came to the point of selecting eight prints to be used as illustrations for the exhibition catalogue, it was decided, after careful deliberation, to choose an interesting cross-section of the whole of the acceptances. In this way it would be possible to present to overseas exhibitors a more comprehensive idea of the exhibition as a whole than could be gained from the production of a few major award winners.

From the public point of view, a very popular section of any show is the screening of colour slides. In this section, the selectors had a difficult task, since the general standard was very even in quality. A great number of the slides submitted showed an original feeling and a tendency to exploit the use of colour, American workers in particular showing a decided preference for compositions in colour, as opposed to the earlier idea of carrying monochrome composition into the colour-slide field.

Naturally the chief point of interest in the exhibition, so far as our Australian workers are concerned, is how their work compared. Figures in the catalogue provide a significant answer to this question. The results of the exhibition confirm once again a fact that has been so obvious in overseas salons in the past few years. The Australian work that can be considered first class has been submitted by a mere handful of people, the general average quality, apart from the work of leading commercial photographers, being very much below world standard.

Upon viewing the average Australian submission one could not help feeling that the rank and file of our workers have obviously never seen an exhibition of top-quality work.

In itself, this is a reflection upon the large number of amateur photographic bodies in this country, whose first duty should be to ensure that their members are not allowed to assume the stagnant outlook that comes from a complete ignorance of what is being done by other people.

One extremely interesting feature of the entry was the volume of prints produced on the hitherto much-despised glossy paper; particularly was this noticeable in the entries that came from Europe and Hong Kong. Since a purely photographic approach is in vogue nowadays, the return to favour of the glossy print was not altogether unexpected, but it must come as a shock to many of the older pictorialists that much of the work produced in this medium is anything but artistic; and the derogative term 'snapshot' would be much in evidence wherever the work of the contemporaries came up for discussion amongst a group of orthodox workers. The trend, however, is undeniable. Modern ideas suggest that art must be always changing and alive to new situations; the active photographer, as a part of the advancing world around him, must respond to circumstances if advanced photography is to remain as a medium for the expression of man's thoughts.

The Melbourne Camera Club takes pride in having presented to the people of Australia what must certainly rank as one of the finest open exhibitions ever held in this country, an exhibition which must do a tremendous amount of good in promoting a more vigorous interest in photography. Members of the Club, who worked such long hours in organising the show, feel that their efforts have been more than justified.

THE NATIONAL TRUST OF AUSTRALIA (N.S.W.)

and

KODAK (Australasia) PTY. LTD.

Exhibition of Photographs of Historically Important Buildings

Plans are in hand for an outstanding exhibition of pictorial photographs of historically important N.S.W. buildings which have been demolished or radically altered. The actual exhibition will be held in the late Spring, but the examination of suitable exhibits is beginning immediately. The A.P.-R. desires to receive lists of available photographic material, negatives, etc., at the earliest possible moment. There is no need for the actual prints at present.

I Photograph a Great Lady

Like many ambitious young photographers before me, I believed that an important step on the way up in the world of photography was to make a collection of well-known personalities. So I began at the top by seeking to photograph a very great lady; and as a result I received much good advice, a few pictures, and the answers to some direct questions.

In an apartment overlooking a busy thoroughfare in the cosmopolitan suburb of King's Cross lives Dame Mary Gilmore, known as Australia's Grand old Lady of Literature. The details of how I managed to overcome my nervousness in her presence, and the manner of my introduction, are of little consequence; my story begins with the answer to a casual remark supposing that Dame Mary had seen some adventures during her life. "Oh, yes," she said, "I have faced a loaded gun, and I was caught up in a South American political revolution; for weeks I lived in great danger

By **RON FREER**

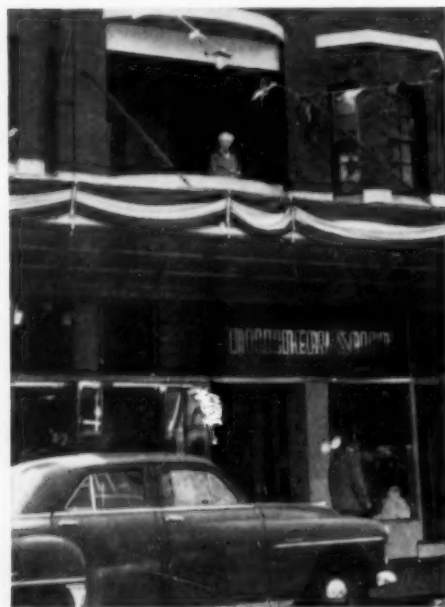
of my life. But that was only one occasion . . ." She paused, seeming to be carried away by memories.

I looked in the ground glass of my camera. There I saw a face that radiated personality; Dame Mary's every gesture seemed to reflect the mental processes of her intellect, I soon realised that here was a task far beyond my capabilities as a photographer. Had I been a Cazneaux or a Cato, with many years of studio technique at my fingertips, the undertaking might not have appeared so impossible. As it was, I could see no prospect whatever of reducing my sitter to the composed state called for by the requirements of photography under conditions of the available light in the apartment. So I satisfied myself for the time being with one or two candid snapshots, at all times, however, keeping my camera trained and carefully focused on my objective.

In the meantime Dame Mary continued with her reminiscences, not in the least perturbed by my camera antics. Life was there to be lived to the full; not a mere existence where one would be blown hither and thither like a thistle down in a capricious breeze; but life with a clearly defined purpose, always directed towards fulfilment of intellectual ends, full of vigorous endeavour, and her motive, "forcefully to live and constantly to learn".

In a life packed full of incident, after caring for her family, Dame Mary's two main interests were poetry and politics. In these widely separated realms she found a fascination in the problems of everyday life. Politics is the science of gregarious living. Through its manifestations, for good or for bad, we are able to regulate our way of living and our right to work for the welfare of the community. Poetry is the outlet for the flow of emotional ideas; nowhere does there exist a medium so fit for the purpose as the expressive language of the poem.

Constantly in Dame Mary's memory is the New Australia Movement. The New Aus-



Dame Mary Gilmore stands on the balcony of her apartment at King's Cross. In her final gesture I sensed a challenge.

Dame Mary in pensive mood. The candid camera often sees more than the most elaborate studio set-up. She is ninety years of age.



tralia Movement, she explained, was organised by a group of socialists led by William Lane. In 1893, a barque named *The Royal Tar* was purchased, and the first batch of idealists set sail for their Utopia, which was to be called "New Australia". Their objective was an area of rich, fertile farming land of 450,000 acres granted free in Paraguay, South America. But internal strife broke out, and the original party split in two, one side following their original ideas and the other breaking away from it. Many of the would-be settlers, thus prematurely discouraged, returned to their homeland; but years later even those who had so briefly participated wrote to Dame Mary that "their New Australia days were the happiest days of their lives."

Dame Mary recalled that during a period of threatened war between Argentina and Chile ("fighting was going on, but war was not declared"), the Chief of Police threatened to

flog the first Chilean caught in the Argentine town where she and her husband then lived.

"Because the Chileans were a proud people, I knew that if this happened peace would be impossible. So, though I took my life into my own hands in doing it because of the censorship of the Post Office, I wrote to the President of the Argentine to tell him of this threat, as I knew President Rocca did not want war.

"We left Patagonia to return to Australia a fortnight later, and it was not until we were clear of the Port that I told my husband what I had done. Next day, when at sea, my husband came to me and said, "The Chief of Police is on board with us!" I replied, "He won't know we are here, as he will be travelling First Class and eating with the captain." Then my husband informed me, "He won't be eating with the captain, because he is in hiding below decks! I saw him." →

My letter had been reported to him, and knowing that he would be tried for what he had done, he had fled, travelling secretly. Throughout the voyage I was in constant dread that he might perform some act of retaliation, and knowing his capabilities, a bullet was the least I could expect. However, all was well."

Dame Mary Gilmore is the first, and so far the only, woman to be created a Dame of the British Empire for literary achievement. Many of her poems have been translated into Spanish (South American), French, Portuguese, and Danish. Her poetry is practical and easily read. There are few fancy embellishments in her work; instead, there is a directness and simplicity throughout. "One thing I have always tried to do is to write simply." Her poetry is of the subjects she knew so well, of Paraguay, of the Aborigines, of Nature, of people and the Australian way of life. After hearing that every young man at the Paraguayan settlement had enlisted during the First World War, Dame Mary wrote:

"Bugles in the valley!
Trumpets on the wind!
Blowing out Reveille
Paraguay to Ind.
Blowing out Reveille
Don't you hear them come?
Leaves from the old tree
Blowing home, blowing home!"

To my questions regarding her attitude to youth, she quoted from one of her poems:

"Youth is the passion of time
As blood is of life.
Years cannot measure it;
Nor saving treasure it."

Dame Mary is a great proponent of youth. One of her main interests is in helping young writers. Of modern teenage cults she said: "They are an outlet, and there always were and always will be groups of young people who want sometimes bizarre, sometimes just sport or travel, as an outlet for their natural urges. This does not necessarily mean that they are of lower intellect or that the influences are bad."

Of modern music she was equally tolerant. "Well, life begins with a yell—," she said.

I asked her about the Australian aborigines. Dame Mary removed her glasses and stood for a moment facing the busy thoroughfare that is overlooked by her balcony. For an

instant the animated features were in repose. Hastily I made a final adjustment to my camera and clicked the shutter. Somehow the flitting expression on her face seemed indescribably sad, but underlying all was the look of an indomitable will. I believe in my photograph I have captured something of her mood; it is evident in the unseeing eyes, and in the forward thrust of the jaw; and when I look at this picture I can sense the profound mental processes going on behind the open brow.

Presently she spoke: "My association with the Australian aboriginal goes back to the Sixties, Seventies, and, sad indeed are my recollections of many things that happened in those times and even later. In those days—perhaps even today—people did not know, or want to know whether we could learn anything from his wonderful adjustment to the country in which he lived. Only today are we beginning rightfully to value his customs and his folk lore. On the side of poetry the first writer to find a worthy theme in native folklore was George Gordon McCrae, in his poem *Balladeadro*. But even the *Story of Balladeadro* ended in bloodshed."

Speaking of her books, she said: "Well, I wrote one of the best cookery books in Australia!" But Dame Mary is the author of at least ten books of verse and four of prose, and she is still very active in the literary field.

Unfortunately, the time for my visit had expired and all my films had been used, save one. I asked Dame Mary if she would pose on her balcony for a final photograph which I would like to take from across the street. As we said good-bye, she gave me one of her rare smiles and momentarily I caught a glimpse of a young girl setting out with her companion upon the wondrous adventure of the New Australia voyage.

Across the street from her apartment I fixed my camera and made a last exposure. I packed my gear and then looked again for a final glimpse of that well-known figure. There she stood, an old, old lady, safe in her sanctuary, high above the teeming life of "The Cross". But as I lifted my hat she seemed to draw herself erect before slightly raising the hand that held her glasses in salute; and I could not help feeling that even in that final gesture she had issued a challenge: "Live your life rightly young man. Then you shall have nothing to fear . . ."

Portraits by Available Light

By D. H. FEATHERSTON

"IF only I had three or four photo-floods and a spot, I could produce portraits like those!" How often have we heard the beginner voice that wish as though "photo-floods and a spot" are magical accessories which in themselves can produce successful portraiture?

But is artificial light absolutely necessary? My experience leads me to believe otherwise. Successful pictures can be made by shooting your models beside your window. I am fortunate to have a large window which faces north and allows for around-the-year picture making, even when skies are grey. Of course I must work nearer the window on the dull days of winter than I do when the summer light shines into my room.

Experience has taught me that the best light to use for portraiture is indirect daylight, which is soft and plastic—this provides a good modelling light. Therefore, if the sky is clear, move your model away from the direct rays of the sun, as these rays increase the contrast and tend to make your model squint his eyes, which, of course is undesirable.

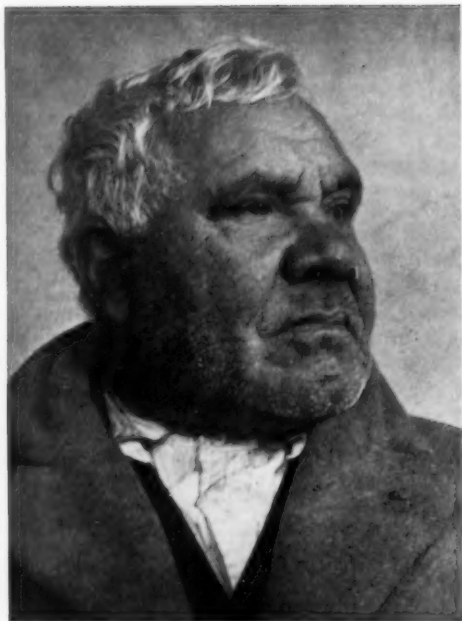
Personally I prefer a day when the sun is overcast with high clouds, as this provides a bright, penetrating, diffused light, free from any 'hot spots', which must be avoided in the average portrait. Remember the sun is your main or modelling light, and you must move your model into the position that suits you as the operator and author.

A reflector of some description is a necessity. I use either a towel or a 2½-foot square piece of masonite, one side of which is painted with flat white to provide a diffused reflected light. The other side is covered with the aluminium foil wrapping-papers taken from around the rolls of film; these provide a very intense reflected light which must be carefully used, otherwise 'hot spots' will appear; however, this reflector is very helpful to lighten the shadow areas when using Kodachrome film. Another method of throwing light into your subject is to spread a few sheets of newspaper on the floor in front of the sitter; this reflects sky light into the eye-sockets of the model.

A suitable background should be selected. I use a large sheet of masonite, one side of which is painted a flat white, the other left in its natural brown state. This is placed about four feet behind the subject, and either side of the sheet can be used to suit the type of model. A friend of mine who makes most of his portraits near a window indoors, uses as a successful background a grey-blue army blanket stretched on a frame.

One observation I have made since using this system is that the model feels more at ease in this light than under the glare of photofloods; this is especially so with children, who are placed on a stool which can be easily moved left or right to make best use of available light. Still-life subjects in both black-and-white and Kodachrome have been made successfully using window light and reflectors, too.

All the illustrations on the following two pages were provided with the technique outlined above. Super-XX film was used with average exposures of $f/4.5$ at $1/25$ second (Tri-X film, $1/50$ sec., film developed in "Microdol").



Portraits by Available Light

FOUR PORTRAIT STUDIES BY
D. H. FEATHERSTON

It was desired to show full texture in this whiskery visage. Shadow detail in a dark subject such as this calls for plenty of reflected light; but be sure to preserve the modelling.

Main highlights should be at the centre of interest—the face of the sitter. Avoid glare from reflecting surfaces in the subject or surroundings.



In available-light photography the sitter is manipulated into position so that the lighting on the model will be correct when seen from the camera position.



The dramatic approach decided upon for this subject demanded a darker background, denser shadows on the face.

AWARD LIST FOR

The Fourth

'A.P.-R.' Kodachrome Contest

Guest Judge: Dr. A. E. Fraser Chaffer, A.P.S.A.

PICTORIAL SECTION

MEDAL

S. Ridley Window Shopping

FIRST (Equal)

M. Franklin . . . Little Sand Digger
W. S. Hamilton . . The Stockman
R. Hope-Johnstone . Storm Over Lake Pedder
S. Ridley Sophistication

SECOND (Equal)

Doris Buchanan . . The Laird
R. F. Corbett . . . The Old Lamp
B. Davis Nature's Wallpaper
R. G. Jackson . . . Spilt Sunshine
R. V. Leunig . . . Miselle de Calais
J. M. Low Weeping Gold
T. W. Marriott . . Farewell
R. J. Mayes Seaside Fun
N. Ozolins Still Life
O. A. Wilson . . . English Autumn

HIGHLY COMMENDED

H. C. Algar Sea Frolic
A. J. Anderson . . Two of a Kind
E. H. Baxter . . . After the Fall
B. C. Benbow . . . Watching the Fire
M. C. K. Bjerring . Australian Landscape
M. C. K. Bjerring . The Diver
M. C. K. Bjerring . Tall Timbers
J. F. S. Bunce . . . Twins
I. Caldwell Portwaelsh Pool
R. F. Corbett . . . Silversheen
J. N. Davenport . . Eventide
H. Davis Whirligigs

D. N. Dove Near Windsor
A. R. Eade Peaceful Pool
A. R. Eade Swamp Silver
A. R. Eade The Pink Cottage
A. R. Eade Down to the Valley
A. R. Eade Daffodil Walk
J. E. R. Finch . . . Eventide
M. Franklin Summer
R. Gregory Tropic Foreshore
R. Grice Pink Sunset
R. Hope-Johnstone . Straight and Tall
R. Hope-Johnstone . Blue and Gold
S. Lees Mangaehere
S. Lodder Winter's Tracery
J. M. Low Storm Approaching
R. MacLennan . . . West Coast, New Zealand
J. McAllister . . . The Sea Bird
A. B. Maddock . . . Rain and Shine
R. J. Mayes Dawn Message
R. Munro-Robertson . Power at Rest
A. C. Nicklen . . . Swans, Sale
R. J. O'Meara . . . Day's End
J. Osborn Island Beauty
N. Ozolins Pattern and Texture
A. F. Pearce Autumn Gold
G. R. Piggott . . . Joy Wheel
K. Piltz Autumn of Life
A. R. Pratt Golden Sunshine
A. R. Pratt Down the Valley
S. Ridley Reflective Pattern
J. Savage A Tree Grows in the 'Loo
D. R. Smith Cloud Over Nobby's
W. Stringer It's Fun Meeting You
G. L. Thomson . . . Hermit Cottage
W. Tustin Lake Wakatipu
R. C. Twomey . . . Placid Beauty

AWARD LIST FOR

The Fourth

'A.P.-R.' Kodachrome Contest

Guest Judge: Dr. A. E. Fraser Chaffer, A.P.S.A.

RECORD SECTION

MEDAL

J. Meagher Bull Dog

FIRST (Equal)

W. J. R. Dingle *Adelie Penguins, Antarctica*

S. Lees *Shotover River*

R. Munro-Robertson *Cicada*

J. N. Thompson *Merry Widow*

SECOND (Equal)

W. S. Hamilton *Ice*

R. V. Leunig *Golden Toadstools*

J. M. Low *Swamp Lily*

T. W. Marriott *Evl. Pyroformis*

T. W. Marriott *Coronation Glove*

R. Munro-Robertson *Bougainvillea*

E. Rotherham *Titree Blossom*

C. A. Webster *Freesias*

H. E. Webster *St. Andrew's Cross*

K. Wools Cobb *Hydro Tunnel Trevalyn*

HIGHLY COMMENDED

A. J. Anderson *Polar Bear*

A. J. Anderson *Stately Home of England*

Rosalind Badgery *Rainbow in the Evening*

R. Buckley *Fuschia*

R. Buckley *"This will frighten you"*

J. F. S. Bunce *Composition in Three Colours*

G. Dalgiesh *Where's My Pond?*

J. E. R. Finch *Monarch of the Sky*

C. A. Fordham *Fringed Violet*

C. A. Fordham *Spider's Web*

R. Gregory *Nature's Bounty*

S. O. Gross *Standley Chasm*

W. S. Hamilton *Bungonia Gorge*

J. M. Hunt *Elephant Beetle*

R. G. Jackson *Glory of the Wattle*

R. G. Jackson *Eucalyptus Galls*

P. Kinnealy *Glad Tidings*

S. Lees *Fresh Water Cray*

M. J. Levett *Iris Twins*

M. J. Levett *Geese*

J. M. Low *Wild Flower*

J. M. Low *Sturt's Desert Pea*

R. MacLennan *From Mt. Maroon*

G. H. Mansell *Silver-lined Wine Moth Feeding*

G. H. Mansell *Sea Furies at Rest*

T. W. Marriott *Royal Ball*

J. Meagher *Pitt Street*

J. A. F. Miller *Maracoopa Caves*

R. Munro-Robertson *Bush Fire*

G. G. McGuire *Church Interior*

J. P. O'Connor *The Glacier*

A. F. Pearce *Calceolarias*

A. F. Pearce *His Highness*

A. R. Pratt *Wanderer at Rest*

S. Ridley *Day Before Christmas*

S. Ridley *No Title*

D. B. Rosenthal *The Harbour, St. Ives*

A. O. Sims *Bottle Brush*

W. A. Smit *Hep-Cat*

A. Stow *Crataegus*

I. Tarchit *Day of Rejoicing*

J. N. Thomson *Hasten Slowly*

J. N. Thomson *Trespassers Beware*

R. C. Twomey *Stoking*

Notes from the Magazines

PAPER NEGATIVE PROCESS

By **Lionel Heymann, M.Photo., F.P.S.A.**

(*The National Photographer*, Jan., 1956)

The method of producing photographic prints by means of the Paper Negative Process has been known for more than 120 years. It is, therefore, almost as old as photography itself.

The simplicity of this process, the minimum of tools and equipment required, plus the amount of control and personal expression it offers, should induce many photographers, who strive for artistic effects and who wish to produce prints of unusual quality and character for their more discriminating clientele, to try their hand at this fascinating work.

The camera records realistically what it sees, the desirable as well as the undesirable. By means of the paper negative, the skilled worker can eliminate or subdue the undesirable, just as he can emphasise the desirable.

To visualise the potentialities of this process, one only needs to see the fine pictorial studies, often on display in national and international Salons, to which advanced amateurs submit their work. The individualistic artistry and appeal of many of these studies remains for long in the memory of the beholder.

With the exception of baby pictures and delicate high-key prints (and even of these I have seen successful paper negative work), hardly any subject matter is unsuited for this process. Character studies of men, architecture and landscapes, however, lend themselves best to this medium.

Equipment, materials and working tools needed are few and inexpensive. A retouching easel, fitted in the centre with an opal glass about 5 x 7, and illuminated from the back, serves for viewing and working on positive and negative.

Three pencils of good make, soft, medium and hard, with sharp, long points; one small, one large artists' stump; eraser; several wads of cotton; some fine grade sandpaper (for sharpening pencils); and some darkening matter such as crayon sauce or fine powdered graphite, are all the tools needed.

The original negative, which should be on the soft side and of good tonal range, is placed in the enlarger in the conventional way, emulsion toward lens. A sheet of single weight, semi-matte paper of the size the finished print is to be, is placed in the printing frame or easel, with the paper emulsion away from the lens. The paper emulsion should be covered with a sheet of black paper, to avoid reflection. As contrast increases with every step, the paper for positive as well as negative should be soft, preferably No. 1 grade. Exposure should be ample, development in D-72 (Dektol), 1 to 4 diluted, 2½ to 3 minutes. The positive after development and fixation is then viewed by transmitted light, emulsion against light source. If it shows full detail and gradation, it is satisfactory, regardless how dark and muddy the positive may appear by reflected light. Exposing through the back of the paper naturally increases exposure time, approximately 3 to 4 times normal. Test strips will determine correct exposure.

Another way is to make the positive on film. This can be done on smaller film than the finished picture



J. FORIDES:

Vanity

is to be. After this "diapositive" has been processed, it can be placed in the enlarger and projected on a larger paper, which then will be the paper negative. Personally I prefer paper for the positive; it is easier to work on and cheaper. There is no advantage in using film, therefore I will confine my remarks to the use of paper.

When printing in the conventional manner, that is, emulsion to emulsion, the result will be a certain amount of grain. For large heads, broad areas and architecture, where fine detail is not essential, the grainy effect often enhances the final result.

When grain is not desired, the positive, as mentioned before, is printed through the back. Here I want to repeat, that the positive print should be quite a bit darker than the finished print. One is often tempted to shorten development, when the image comes up fast and appears too dark. Nothing can ruin a paper negative faster than too short development.

After the positive has been dried, it should be studied carefully by transmitted light, to determine what should be darkened. In a portrait, the corners may need darkening, the eyebrows strengthened, the lips darkened, ears toned down, Adams apple or double chin removed. A wad of cotton, to which graphite has been applied, can be used for the corners and larger areas to be darkened. Eyebrows, eyelashes, small white spots and blemishes are worked over with suitable pencil and spread with stump. If darkening has been overdone, the eraser will remove the excess easily. All this work is done on the back of the paper, by transmitted light of the retouching easel. After all darkening has been done, the positive is turned emulsion forward and again carefully inspected. If something has been overlooked, that is not corrected before the paper negative is made, one may have to discard the negative and go back to the positive for additional work.

The finished paper positive is now placed on the printer, emulsion away from light source. A fresh sheet of s.w. paper is placed in contact with the positive, emulsion of positive against back of fresh paper. Again the exposure is made through the back and again a sheet of black protection paper is placed against the emulsion of the fresh paper. Exposure, development and fixation being satisfactory, we now have the paper negative.

Whatever we wish to lighten, is done on the back of the paper negative. Again taking the portrait as an example, we may want to lighten the area around the shoulders for better separation between figure and background. Cotton wad with graphite worked evenly around head and shoulders will accomplish this. Darkening "spilled" on face and shoulders can be removed with an eraser.

Into empty shadows, detail and luminosity can be introduced by using pencil, stump and cotton. Highlights can be worked in on hair, the bridge of the nose or portions of the face which normally have delicate highlights. A little knowledge of facial anatomy aids the worker in placing these highlights in the correct positions.

When grain is not objectionable, each printing step can be done face to face. For fine grain prints, exposing through the back of paper is recommended. The final print (any good double weight projection or contact paper) is always face to face.

To the uninitiated, all this may seem somewhat complicated, but once he has grasped the essentials, the technique will not prove difficult at all.

Try it sometimes. It's a lot of fun and a little practice will enable you to open up a new avenue of fascinating work.

FIFTH NEW ZEALAND P. S. CONVENTION QUEENSTOWN

Friday, April 20, to Friday, April 27, 1956

DRAFT PROGRAMME

Friday, 20th April

8 p.m.: Registration, Welcome, Supper, followed by a short showing of slides of Queenstown area by Dunedin P.S.

Saturday, 21st April

Morning: Arthur's Point, Speargrass Flat, Shot-over, Tucker's Beach, return to Queenstown via Frankton.

Afternoon: Arrowtown and Lake Hayes.

Evening: Barbecue Tea at the Lake Hayes Showgrounds.

Sunday, 22nd April

All Day: By chartered Lake Steamer (Earnslaw) to Elfin Bay and Lake Rere.

Evening: Wiltshire Cup Colour Slide Competition.

Monday, 23rd April

All Day: Skippers, Deserted Mining Village, Alternative: Lake Steamer to Head of Lake.

Evening: Annual General Meeting followed by an Illustrated Talk by Mr. Bob Ensor.

Tuesday, 24th April

Morning: Free. Alternative: Walking Trip to Moonlight Moke Lake.

Afternoon: Moke Lake.

Evening: 5th National Salon, Davis Cup Salon (Monochrome, Colour).

Wednesday, 25th April

Anzac Day: Local R.S.A. hold Afternoon Service, Free Day.

Evening: Lecture by Mr. L. H. Forsman and Dunedin entertainers.

Thursday, 26th April

All Day: Lake Wanaka, via Crown Range, Return via Cromwell and Kawarau Gorge.

Evening: Two short Talks on Monochrome by two noted Photographers.

Friday, 27th April

All Day: By Lake Steamer to Head of Lake to Routeburn Valley.

Evening: Finale, Semi-formal Banquet, Toasts and Messages of Goodwill.

FINIS

Portfolios and Exhibition will be on show at all times. Arrangements are being made to play Recorded Lectures for those interested.

Review of Contest Entries

NUMBER OF ENTRIES	67
(A/S 5, B/S 8, A/O 11, B/O 43.)		
NUMBER OF COMPETITORS	32
NUMBER OF NEW COMPETITORS	3
NUMBER OF PRIZE AWARDS	14

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Set Subjects appeared on page 152 of the March, 1956 issue.

J.F.A., South Camberwell.—Good definition and sparkling print quality gained HC for your typical Australian roadside scene. In a case such as this, where the road comes into the print from one side and runs straight into the distance, that side of the picture tends to become self-contained and the result is a division of interest between left- and right-hand sides of the picture. Fortunately the small branch road, sweeping across the base of the print helps to preserve unity in arrangement and the composition is therefore quite satisfactory. However, we would prefer to remove about 1" from the left and to darken slightly the roadway on the right, in order to make the distant landscape the chief centre of interest.

J.E.B., Yerrongilly.—Your study of the fisherman in the Set Contest is an interesting example of holiday activity, but the negative has been printed too heavily, thus obscuring many of the mid tones. It is a general rule that when people are seen to be bending over in a picture it is unwise to trim too closely at the top, because this produces the psychological impression that they are being held down by the margin of the picture. Slightly more room is needed at the right and foot of the print, too. "Holiday Fun" gained HC because of its superior print quality; however too many children have been included—the idea might have been conveyed equally well with just two or three figures; a good point is the fact that everyone is looking in the same direction. "Mother Love" in the open section, which gained HC, is an interesting animal study, but here again the print is on the dark side. In the subject entitled "Small Crops" you should have been able to obtain a better depth-of-field at the aperture of $f/11$; in such instances it is safer to set the focus scale at the hyperfocal distance for your lens at the stop employed. "Toil" is another example of an over close trim at the top—one feels that if the subject moved she would bump her head on the top of the picture frame. In any future version, the subject would be seen better in a more central position, with plenty of room on all sides.

W.S.B., Toronto.—Welcome to the contest and congratulations on gaining recognition with both prints at first appearance. The prizewinner in the set subject is a typical holiday subject, both in the occupation of the young lad and the jetty, which is so characteristic of a lakeside holiday resort. Technical

quality in both of your prints is quite satisfactory; in fact it was mainly for this reason that the shipping subject in the open section gained its award of HC. We shall look forward to seeing more of your work in future contests.

F.G.C., Naremburn.—Extremely competent technical work is a very strong point in favour of your two current entries, both of which gained recognition. The prizewinner is rich in tonal range, and the texture of the subject matter is keenly defined—two points that help to make any print conspicuous amongst others in any judging, the more so as the modern trend in pictorial photography is decidedly in favour of just such technical perfection. Whilst the arrangement generally is very interesting in this study, a weakness is the overall uniformity of lighting that deprives the arrangement of a principal centre of interest. Your tree study (which gained HC) has been arranged in such a manner that the main branches key themselves into the corners of the print and the composition is therefore quite satisfactory in respect to the disposition of components; all the same the massive branch heading out of the picture on the left-hand side is a decided weakness.

F.T.C., Lane Cove.—An interesting pattern brought about by the unusual lighting in "Sunlight Pillars" earned HC for this print; we would have preferred to trim away minor disturbing elements by removing $\frac{1}{4}$ " from the bottom and $\frac{1}{4}$ " from the top of the print. "Homeward" is a subject that has all the mood of a closing afternoon—even the attitude of the figure seems to imply that he is fatigued after his walk. Apart from this impression, however, there is very little in the pictorial arrangement of the scene to arouse the onlooker's enthusiasm. The same can be said of the avenue of palms. The church is another subject which has its own definite mood but here the pictorial harmony of the scene is upset by the incongruous figure in the foreground.

R.F.C., South Hurstville.—Of your current entries we prefer the child study; though not entirely successful in this instance, it should be worth trying again if the young model is available. A viewpoint somewhat to the left and higher up should have been chosen to include more of the face and less of the uninteresting foreground. "Curves" is an unusual angle shot of a river but the arrangement does not impress us very greatly.

F.L.E., Narramine.—Your prizewinning holiday study is a bright, sunny seaside subject of which you have made the most in the printing. The reflections in the foreground are a great help in breaking up a foreground otherwise lacking in interest.

F.E., Surry Hills.—"Furling the Sail" gained an award because its subject is entirely in keeping with the set theme; in addition, technique in the print is satisfactory. In the open section, "Shining River" is quite attractive in regard to print quality, which renders very well the light on the water; the arrangement, however, is lacking in unity, no definite centre of interest being provided.

K.A.F., Croydon Park.—A noteworthy feature of your prizewinning railway scene is the realism of aerial perspective brought about by the dark toned signal standard in the foreground, seen against the misty detail of the railway yards.

G.R.F., Hawthorn.—Your prizewinner possesses all the attributes demanded by present day standards of technique—carefully placed lighting, correct exposure, and good print quality. We would prefer, however, in such a case, where the figure is posed at an angle, to 'lock' the subjects into the picture at the corners of the print. If you try masking on these lines, we think

you will understand what we have in mind. "Shylock" is also a successful example of theatrical photography, but is a subject already well covered by many of our more competent enthusiasts.

A.L.G., Geelong.—Your prizewinning print "The Anthropologist", is perhaps printed a trifle too dark for the best rendition of detail in the main subject matter. The pictorial arrangement is excellent, with the face, the hand holding the dividers and the skull making a triangular figure over which the eye can freely travel. An incongruous note, however, is the spherical shape at the right, an ash tray perhaps. In any future version we would endeavour to remove this small intrusive item either by after-work or by trimming; in the latter case, it would be necessary also to remove a portion at the base to preserve the shape of the print. The view of the old prison hallway is too formal, for the square-on approach to the doorway leaves little to the imagination. However, HC has been awarded in recognition of technical achievement in making a full-scale picture under such adverse conditions of lighting.

E.J.H., Bandiana.—Your table-top arrangement is quite a novel idea—and well carried out—and with most effective lighting; it gained HC for originality. "A Touch of Spring" is one of those subjects that contains either too little or too much; wattle blossom is better represented as a close-up of a single sprig to show textures; otherwise it is perhaps best to try for an impression of the character of the tree as a whole. In any case, this is a subject that calls for Kodachrome colour film to do it full justice. "Elemental" is an interesting example of a geological formation which really needs a well placed human figure or other sufficiently strong accessory interest to lift it out of the record class.

F.H., Malanda.—"Sweet Sue" is an attractive study in which the high-key treatment given is quite appropriate. From a purely pictorial point of view the charm of the picture is actually in the little girl's face; the details of her dress and jacket are more likely to be of interest to the family and friends. We have marked lightly in pencil the area which should be used; if you are able to achieve an 8" by 10" enlargement with the same high-key treatment, you might enter it in the next set contest for a child study.

N.J., Church Point.—All four of your entries gained recognition. The prizewinner has a very rich tonal quality that makes it conspicuous amongst other prints. Actually the subject itself is not very exciting, nor is the arrangement exactly what we would consider ideal; a better version would result, we feel, if about $\frac{1}{2}$ " were trimmed from either side, thus cutting into the spherical shape of the apple on the extreme left and removing the intrusive small item (of fruit) on the right. The resulting square format may not be in keeping with customary practice, but after all the shape of the picture should be determined by the subject itself. Dramatic effect and print quality are the strong points of "Guiding Light". The pattern study, in our opinion, suffers from the inclusion of too much detail; the theme of the subject could be equally well expressed by a small area of the print centred about the foot of the main uprights of the iron gateway. "Impact" is most attractive as an architectural study and the effect of the massive columns certainly bears out the title. It is doubtful, however, whether the figures were of any assistance, especially what appears to be the head of a girl. A more dignified result might have been obtained by using the statue in the background as the accessory interest.

B.J.K., Mildura.—Your prizewinner in the set contest is an interesting contribution to the theme of holiday mood, the bright sunshine, so well rendered in the print, giving an impression of ideal weather for such a diversion. Extreme contrasts of light and

shade have deprived the highlights on the face in your portrait study of much detail at the most essential point of the picture. Whilst the burning out of highlights actually occurred in printing, the fault lay, in the first place, in the arrangement of lighting when taking the picture. It is customary in such strong sunshine to use a reflector to lighten the shadows; then a shorter exposure may safely be applied to the highlights. In terms of pictorial arrangement, the figure in this study has been placed too far to one side; there was really no need to include so much of the foliage on the left. "Froth and Bubble" is an interesting record of an unusual aspect of flood waters but the arrangement, with all the heavy tones at the top of the print, is pictorially upside-down.

F.R.L., Riccarton.—The roadside scene (At Kiakoura) gained HC mainly for print technique. There is a noticeable tilt in the floor of the valley in this scene; propriety demands that the horizon line in landscapes and seascapes must be parallel to the base of the print. In this case, since the horizon line is obscured, the amount of divergence can be gauged by the lean of the telephone poles in the middle distance of the scene. Several rather obvious faults are to be seen in "The Optimists". Although the title implies that the two boys might be fishing from the bridge this is the only clue to their occupation, there being no water visible anywhere in the picture. One of the lads is very conscious of the camera.

T.S.L., Parramatta.—The landscape showing the best pictorial possibilities of your three is "Landscape", a print in which the placing of the groups of trees tends towards a pleasing arrangement of masses. All three prints show far too much grain for the very small degree of enlargement employed in their printing. Graininess mainly occurs at the time of developing the negatives, and you would be well advised to inquire into the possibilities of improving this aspect of your technique.

R.V.L., Flinders Park.—As an example of holiday mood, your "Summertime Girl" is quite in keeping with the set theme and earned HC on this account; the choice of such a glaring background was, we feel, unfortunate.

J.M.L., Hyge.—Of your four prints in the open section we prefer the one entitled "Donald" because of its natural pose. The subject in this case has been well placed in the picture space; the only fault is the general flatness of tone that deprives the face of modelling—perhaps a better print could be obtained from the negative. "Waterfront" is an "over-busy" scene with so many incidents scattered around the picture that it is impossible to decide upon a main centre of interest. The print showing a back view of the little child needs some strong accessory interest, such as a toy boat, in the water on the right-hand side of the picture. There is some atmospheric quality in "Passing By", no doubt due to the great height from which the subject was taken, but we cannot see that the arrangement offered any great pictorial possibilities.

J.M., Northcote.—Each of your two entries for this month gained a prize award. In "Beer Garden" the candid camera technique has given you a fine human interest picture which is a valuable contribution to the theme of holiday mood because it shows how the "other half" spend their leisure hours. "Block and Tackle" is one of those subjects that have been almost over-simplified, but on the other hand we have the richness of tonal quality in the print, the choice of a viewpoint that made so much of the lighting, and the extremely sharp definition of textures which gives a realistic illusion of third dimension.

M.J.M., Mildura.—The more distant of your two seaside studies gained HC because it gives a much better impression of holiday mood; the close-up is more in the nature of a portrait. In both prints the technical quality is fine, due attention having been given to lighting, tone of background, etc.

F.H.M., Ballarat.—In both the taking and printing, technical quality in your three prints is very satisfactory. Weakness in each case lies in the inadequacy of pictorial arrangement; in this respect "Downstream" is possibly the best, because the tree at the right certainly helps to offset the severity of the purely mechanical detail in the background. In the print entitled "Hazy Day", the selected viewpoint has placed the shed too close to the trunk of the tree; by moving a few yards to the right you could have brought these items into a better relationship with the main interest and at the same time have excluded that white portion of the house seen as an eye catcher on the right hand margin of the print. "Lake Mulwala" is overcrowded with detail and no centre of interest has been provided; the small expanse of water visible in the print does not give a very good impression of the lake.

G.J.M., Elizabeth Bay.—Welcome to the contest. Your initial entry, with its interesting skyline and clouds, shows that you have a lively appreciation for the pictorial effect and this promises well for the future. We shall look forward to seeing more of your work.

K.M., Springwood.—There is something very grand in the sweep of the roadway in your prizewinning landscape, and the dust arising from the road helps to give the impression of recent occupation by a swiftly moving vehicle. It is an unfortunate circumstance that such an interesting feature as the white tree on the right-hand side of the print should be superfluous to the main composition; in our opinion this only distracts the attention and we consider it would be wise to trim at least $2\frac{1}{2}$ " from that side of the print.

D.M., Morningside.—Your portrait study gained a prize award in recognition of fine technique. The comparatively large aperture of $f/5.6$ at close range has been competently handled—this in order to obtain differential focus and still give fine definition at the centre of interest. This idea, along with full scale in negative and print, contrives to make a presentation rich in texture and tonal quality.

J.M., Clifton.—Both of your entries qualified for the set contest but neither is really outstanding from the pictorial angle. "Vantage Point" called for the use of a reflector to relieve the heavy shadows. In any case the print was developed a trifle darker in tone than was necessary. The same applies to "The Sightseers"; over-exposure in printing usually results in an overall greyness as seen in these two prints.

D.J.O., Christchurch.—We are very pleased to welcome another "N-Zedder" to our contest. Your print entitled "Day is Done" contains several interesting features and the absence of graininess in the enlargement shows that you have already discovered the advantage of using Microdol developer. If you take time off to study the A.P.-R. portfolios and try to understand the principles involved in pictorial work, we feel sure you will soon be turning out some very fine submissions.

N.O., Cardiff.—Of your two set-subject entries the prizewinner is by far the more interesting because it depicts people in the actual enjoyment of holiday fun, also the pose is a very natural one with the subjects being entirely unaware of the camera. In the open-section, your subject is also spontaneous as regards the pose; this latter print gained HC.

A.P.P., Epping.—"Youth and Age" is very interesting as a texture subject. The other print depicts

an interesting fragment of flotsam, but is of doubtful pictorial merit. Both prints gained HC for technical excellence.

J.P.R., Atherton.—The very low viewpoint chosen for "Expectancy" has resulted in partly obscuring the eyes; otherwise the picture has been well executed and the print quality has made the most of the interesting range of tones presented by the subject.

J.S., Merylands.—Of your three prints, two show very good definition throughout; "Beryl" is somewhat diffused although we are inclined to think this was purposely introduced to soften the portrait. In any future version of this latter you could safely exclude the lower $1\frac{1}{2}$ ", since the diagonal arrangement of head and shoulders fits very well into the remaining space. A different viewpoint in taking "On Tops" might have resulted in bringing the figures nearer to an intersection of "thirds"; the present situation of the two mountaineers is too near the margin of the print. "Steel Spider" is an interesting tracery of steel girders against the sky. This kind of subject needs human interest, such as a rigger high up on one of the spans, to provide accessory interest.

R.T., Goulburn.—The taking and printing of your subject entitled "Sweetness" have been well carried out; it is the type of print that would make an excellent whole-page item in your family album.

4th "A.P.-R." KODACHROME CONTEST Results Announced

Elsewhere in this issue will be found the award list for the above Contest. The whole of the 1441 slides were viewed by Guest Judge Dr. A. E. F. Chaffer, A.R.P.S., and at the same time the Judge was requested to allot half of the awards to slides of pictorial type and half to those of record type. The idea was to give due recognition to both types of colour photography, but in the absence of any clear-cut line of distinction, the classification set something of a continuing problem to the Judge.

In addition to principal awards, Dr. Chaffer listed about sixty slides to be ranked as *Highly Commended*. Subsequently, in view of the high overall quality of the submissions, the A.P.-R. Editorial Staff selected another ninety or so to rank as *Commended*. It is planned to duplicate the whole of the Award, *Highly Commended* and *Commended* slides with a view to making up loan collections for camera club use.

In addition, a representative group of twelve slides, selected from various categories, are scheduled for full colour reproduction at an early date.

Slides not falling into the above groups will be returned by registered mail as soon as possible.

SECOND INTERNATIONAL EXHIBITION OF WORLD PRESS PHOTOGRAPHERS Nov. 3rd-17th, 1956

An advance notice just to hand states that this is a contest for "photo-journalists". There appear to be two classes, i.e.: "News and Sport", for which three prints (negatives made between Oct. 10th, 1955, and 15th September, 1956) may be submitted, and "Press Photos" for which four prints may be submitted. There is no entry fee and entries close on 1st October, 1956. The awards consist of photographic materials to the value of 2000, 1000 and 500 Dutch guilders. Entries should be addressed to: "The World Press Photo 1956", Mr. B. J. van Meerendonk, Ned. Ver. van Fotojournalisten, Keizersgracht 207, Amsterdam, Netherlands. (N.B. 2000g. represents about £237 in Australian currency).

Editorial Notes

PRIZE LIST FOR APRIL, 1956

CLASS "A" SET SUBJECT

- Second "No Title", F. L. Elrington.
Third "Equilicists", N. Ozolins.

CLASS "B" SET SUBJECT

- First "Beer Garden", Ivan Morley.
Second "Up and Over", B. Kozlowski.
Third "Furling the Sail", F. Everard.
(Equal) "Sailing Alone", W. S. Breden.*
Highly Commended: R. V. Leunig, Meryl Mansell
(2), R. Thwait, Jess Bennett.

CLASS "A" OPEN SUBJECT

- Second "The Anthropologist", A. L. Gooch.
Third "Father Xmas", D. McDermant.
Highly Commended: J. F. Abson, F. T. Charles, A.
L. Gooch, F. R. Lamb, N. Ozolins.

CLASS "B" OPEN SUBJECT

- Second "Gear Up", F. G. Charles.
(Equal) "Down by the Station", K. A. Fox.
"Indian Dance", G. R. Flack.
Third "Block and Tackle" Ivan Morley.
(Equal) "Country Road", K. Musgrave.
"Choice", N. R. Jones.
Highly Commended: Jess Bennett, W. S. Breden,*
F. G. Charles, G. R. Flack, E. J. Hart, N. R. Jones
(3), A. P. Pinn (2).

* Denotes new competitor.

WELCOME TO THREE NEW COMPETITORS

A hearty welcome is extended to the following three new competitors: W.S.B. (Toronto, N.S.W.); G.J.M. (Elizabeth Bay, N.S.W.); D.J.O'S. (Christchurch, N.Z.).

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Sunny Jim, Muriel Jackson.—First, Class A, Open for May. Exp. 1/100 sec., f/5.6, Super-XX film, reflex.

Trees with Landscape—Pages 209-221:

Smoke Haze, Muriel Jackson.—Class A, Open for January, 1955. Exp. 1/100 sec., f/9, Super-XX film, folding.

Decaying Glory, R. S. Cooper.—Third (Equal), Class B, Open for August, 1955. Exp. 1/100 sec., f/16, Super-XX film, folding.

Derelict, L. J. Dandon.—Second, Class A, Set for December, 1955. Exp. 1/10 sec., f/11, Super-XX film, reflex.

Relic of Time, F. P. Hion.—First, Class A, Set for December, 1955. Exp. 1/25 sec., f/11, Super-XX film, reflex.

Eins-zwei-drei, B. Kozlowski.—Third (Equal), Class B, Set for May, 1955. Exp. 1/50 sec., f/16, Super-XX film, reflex, yellow filter.

Passing Storm, G. Windle.—Third (Equal), Class A, Open for August, 1955. Exp. 1/100 sec., f/11, Super-XX film, reflex, orange filter.

Landscape, Canberra, D. M. Saunders.—Third, Class B, Open for December. Exp. 1/25 sec., f/32, Super-XX film, reflex.

Mountain Struggle, A. G. Reynolds.—Third (Equal), Class B, Set for December, 1955. Exp. 1/20 sec., f/8, Super-XX film, folding, orange filter.

Defeat, F. P. Hion.—Third (Equal), Class A, Open for January. Exp. 1/50 sec., f/11, Super-XX film, reflex, yellow filter.

Alpine Summer, E. H. Baxter.—Third (Equal), Class A, Open for April, 1955. Exp. 1/50 sec., f/11, Super-XX film, reflex, yellow filter.

Mid Day Shade, C. R. Knight.—Second (Equal), Class B, Open for February. Exp. 1/100 sec., f/11, Super-XX film, folding, yellow filter.

End of Day, R. Ritter.—Third (Equal), Class A, Open for January, 1955. Exp. 1/50 sec., f/5.6, Super-XX film, reflex, yellow-green filter.

Between Showers, Ruth Reid.—Third (Equal), Class A, Open for January, 1955. Exp. 1/50 sec., f/5.6, Super-XX film, reflex, yellow-green filter.

THE 47th LONDON SALON OF PHOTOGRAPHY

Advance entry forms show that this year's London Salon is scheduled for display from the 8th September to the 6th October, 1956. Unmounted prints from Australia should arrive by post (only) not later than 22nd August. Six prints may be sent and the entry fee is five shillings (Sterling). Address: 26-27 Conduit Street, New Bond Street, London, W.1.

The "A.P.-R." makes a special appeal for Australian (and N.Z.) support for this, the world's "Senior Salon". Australian support for which has been weak since the great days of Dr. Julian Smith, Harold Cazneaux, J. H. Eaton and their contemporaries.

A few entry forms are available from the Editor—stamped and addressed return foolscap envelope, please!

WESTERN AUSTRALIAN CAMERA CLUB INC.

The February meeting was held at the R. & I. Bank's Social Rooms on Feb. 23. The subject was "Scenic" and an excellent array of prints was displayed. In the open section, points were won by: 1, Mrs. J. Smethurst; 2 and 3, J. Pearlman. B Grade: 1, J. Smethurst; 2 (Equal), S. E. A. Martin and W. P. Sor; 3, K. Knox.

Our guest speaker, Mr. F. E. Mills, Art Master of Perth Modern School, was invited to give a commentary on the prints and all agreed that his remarks were most constructive. Mr. Mills then spoke on the subject "Is Photography an Art?" He brought along several of his paintings and also some samples of the earliest forms of printing illustrations. At the conclusion of his talk, the speaker answered many questions. The members agreed that this was one of the most interesting meetings we have had for a long time.

A.M.P.

ST. ARNAUD CAMERA CLUB

This camera club came into existence at a meeting of amateur photographers in December, 1955. Meetings of the club are held on the second Monday of each month. Office-bearers are: President, E. Byan; Vice-President, C. Sparre; Secretary/Treasurer, V. Joyce; Committee: E. Reid, J. Tucker and Dorothy Swanston.

The club caters for both the still and cine enthusiast; visitors and new members are always welcome. A film night to raise funds for the club, is to be held at the Town Hall in the near future, and will feature members' films and colour slides. Enquiries regarding membership should be directed to the Secretary, Queen's Ave., St. Arnaud. C.S.

The Photographic Societies

PHOTOGRAPHIC SOCIETY OF VICTORIA

The first three meetings for the 1956 session augur well for a successful year. At each meeting there was an attendance of about seventy members and visitors, and keen interest was shown in the fare provided. On Feb. 2, the President, J. H. McConkey, gave a most interesting chat on *High Key*, in which he explained the use of the ring-light and translucent background with rear illumination. After setting out the basic principles, he advised members to experiment for themselves in order to obtain the best effects. The colour competition on the same evening resulted: *Best Single Transparency*: Dr. H. E. Mitchell, "Hong Kong Waterfront"; *Best Set of Four*: M. M. Angles, "Epping Forest, England".

On Feb. 17, Mr. T. G. Pizzev spoke on *Bird Photography* and screened a selection of his very fine Kodachrome and monochrome slides. He exhibited some of his photographic equipment and explained the methods he used in obtaining his shots. Apart from adequate equipment and a reasonable knowledge of photographic technique, the principal ingredients for success appear to be unlimited time and patience.

On March 1, Mr. Duncan Wade gave an informal chat on *Pictorial Photography*, in the course of which he displayed a considerable number of his prints, mainly in the field of landscape. His main theme was that the finished picture should not only please the author but should convey to the beholder an interest in the scene portrayed, by virtue of the author's particular approach and interpretation. Above all, a picture should be a thing of beauty and pleasant to look upon. Rules of composition were excellent as a guide, but the pictorialist should not hesitate to break them if he felt it to be necessary to the conveyance of his message.

E.R.C.

MELBOURNE CAMERA CLUB

On Feb. 9, members enjoyed an interesting evening when Mr. R. F. Courtney took them on "A Trip Abroad" by means of stereo colour slides. An interesting feature of the night was a comparison between the viewing of the slides in a stereo viewer and the projection of one half of the slides in a normal 35mm. projector.

On Feb. 16, club member G. Flack gave an instructive lecture on his approach to Portraiture. Mr. Flack is well known in the club for his excellent portrait work especially on the theatrical side.

The monthly competition was held on Feb. 23, the subject being "People", and the results were: Monochrome—*A Grade*: 1, L. Mullumby; 2, L. Hawke; 3, C. Derrick. *B Grade*: 1, A. Cooper; 2, L. R. Kenhorn; 3, Mrs. J. Holmes. Colour—*A Grade*: 1, G. Flack. *B Grade*: 1, G. Gray; 2, Miss W. Johnson; 3, W. Frank.

On March 1 the club had the pleasure of hearing Dr. Lewis of Kodak Ltd. lecture on "Colour Developments Overseas", and many of the members are looking forward to the time when some of the new processes are available in Australia.

Members of the Exhibition Committee have been working at top pressure over the last few weeks getting

prints and slides ready for the judging of the 1st Melbourne International Exhibition of Photography. The club is very gratified with the entries received, the position at the moment being that approximately 1200 prints and 600 colour slides have been received from 36 countries, and that 98 of the 100 top exhibitors in the world have sent in entries. The pictorial quality of the entries is very high, and the showing in the Melbourne Town Hall from April 9 to April 18 should be of great interest to all sections of the community. W.D.M.

BALLARAT CAMERA CLUB

At the General Meeting on Feb. 22, our President, Mr. L. Evans, reported that he had received a visit from the President of the newly-formed Ivanhoe club in order to arrange for members of the club shortly to spend a week-end in Ballarat. Mr. Richmond reported that Adult Education C.C. members were also interested in visiting Ballarat.

A letter from Murray Bridge C.C. invited any members wishing to do so to join them in a club gathering at Naracoorte during Easter.

In response to a request from the Stawell C.C. for a 1½-hours showing of colour transparencies for their annual meeting on March 22, it was decided that L. Evans and Mrs. B. Strange would each put on a show of half that duration.

A report from the Slide Group stated that, at its meeting on Feb. 8, competitions which had been held over were judged. The results were: *Speed Action*: 1 and 2, Bon Strange; 3, L. Evans. *River or Lake Scene*: 1 and 2, Bon Strange; 3, P. Davey.

Following the judging, members viewed a V.A.P.S. portfolio of landscape prints by J. B. Eaton, accompanied by a descriptive tape recording by the author. The prints were afterwards displayed on the wall and it was emphatically agreed that they were an inspiration to all.

Mr. H. Richmond gave an interesting lecture "Technique of Improving our Work". For his next lecture he promised to have a series of negatives and prints to illustrate his contentions.

Print Competition results were: 1, T. Golden; 2, H. Adair; 3, T. Golden. *Local Scene*: 1 and 2, H. Adair; 3, T. Golden. The number of entries in the print competitions in recent months has been very disappointing. B.S.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The meeting on Feb. 14, was held in the Y.M.C.A. Rooms, Argyle St., Hobart. As it was the night of the Hobart Regatta, there were not very many members present, but several visitors attended. The Secretary, W. A. Watson, gave a demonstration on "Developing the Negative by the Time and Temperature Method." Mr. Watson prefers a rather thin negative, full of detail.

At the meeting on Feb. 28, which was held at the Society's room, 147 Liverpool Street, a folio of prints from the Ann Marie Gripman Collection was exhibited; the Secretary read an article from *The Photographer*, by Ann Marie Gripman, dealing with the psychological aspect of child portraiture and explaining her success in this subject.

The prints were mostly slightly larger than life-size, and were outstanding, technically and pictorially. The greater portion were in high key, a welcome change from the low-key work which seems to be the trend these days. Messrs. Robinson and Maddock commented on the exhibition. R.O'M.

The Muswellbrook Annual Exhibition

The task of an exhibition judge is unenviable in that his aim is not to select a well-balanced group of photographs for display (his selection committee does that), but to award medallions and certificates to a few pictures chosen on their merits from a range of photographs of varying subjects. The judge must see that each individual class of subject matter receives the opportunity of participating in the final awards, and the decisions must be made irrespective of personal tastes.

This year's exhibition provided a surfeit of fine landscapes; indeed all other classes of subject matter were poorly represented by comparison. Landscapes were presented in size from 16" x 20" to barely 6" x 6". They ranged from factual, almost documentary types, to pure studies in mood. From this group came the three major awards, which were received by two Canberra Photographic Society workers of high standing.

The Silver Medallion print, "In China Seas" (C. S. Christian), combined excellent composition with superb print quality. The recession of planes, built up by the mistiness of the distant hills and the beautifully rendered water texture, created a three-dimensional effect, which was enhanced by the semi-silhouetted figures on the foreground vessel; the high-key touch of the print is typical of this type of subject which has been presented by many oriental workers.

It is interesting to note that the same worker received a Certificate of Merit for another waterscape, "Malayan River", of a completely different type. The former picture was characterised by a brittle effect of light and texture; the latter, lower in key, softer and effecting an elusive atmosphere of mystery.

The two Bronze Awards were allocated to landscapes by C. L. Leslie of rather similar arrangement and presentation. "Stacks" was the *Print of the Year* for the Canberra Photographic Society for 1955, while "Coach House" was highly placed in the individual awards of the 1955 N.S.W. Inter-Club Competition. "Coach House" was personally preferred because of the stronger contrasts and more lively rendition of distant landscape.

Other subjects to receive awards were Muriel Jackson's "Fishermen's Haven" and "Storm at Evening"; both in atmospheric vein and both revealing M.J.'s painstaking attention to print quality.

The commanding character portrait of the show was undoubtedly G. Windle's "Old Cabby", an honours print at the recent Goulburn International and an A.P.-R. prizewinner (Aug. 1955). The very antithesis of this print was C. S. Christian's "Japanese Maid", a much more subdued print and very distinctive in this exhibition because of its subject matter and presentation.

H. C. Devine received certificates for two of his child studies, "While the Billy Boils" (another A.P.-R. reproduction) and "Round 'n Round", a fascinating study of a young child completely absorbed in the gyrations of a gramophone. In this class of work H.C.D. excels. Due attention is paid to print quality but the outstanding feature is the naturalness of his subjects.

Another very pleasant child study, K. L. Aston's "Yvonne Kornmehl", graced the walls of the pavilion. Here again was a crisp picture, 16" x 20", of fine technical quality; personally, however, I prefer toning

A Review by D. M. SAUNDERS

to be performed during the development process and to be "off-black" rather than direct sepia.

Very few still life pictures were submitted, and admittedly a "still life" must be particularly outstanding to carry off a major award in an open exhibition. T. K. Shepherd's "Blue Jug" was the leading picture of this class; it was well composed and full of textural interest; in addition it contained the essential quality of harmony.

The highly commended prints accentuated the landscape trend. Here were three studies rendered in fine technique and each an object lesson in mood. C. L. Leslie's "Summit and Sky", a previous Silver medal winner at Quirindi (1955), showed that simplicity plus sheer beauty of print quality can make a picture. N. Ozolina, a loyal salon supporter, essayed an unusual picture with his "Melisande", a vignettized portrait of a shop window dummy.

From this exhibition there is evidence of an increasing awareness of print quality by exhibitors. Excessive size is not an essential in this regard. Prints, however, must be tastefully (not ornately) mounted; they must have adequate subject interest and above all be an example of photographic craftsmanship. Careless afterwork and poor printing can mar an otherwise excellent study, while really superb quality (as found amongst the leading awards) displaying fine contrast, gradation and image colour, can transform everyday subject matter into prizewinning pictures.

Thus the awards were made and the task completed—difficult but extremely rewarding, for on view was the work of some of Australia's leading pictorialists who were very ably supported by talented newcomers. Unfortunately it is not possible to report on the many other fine pictures accepted, but judging from the appreciation shown by the many visitors to the photographic pavilion, photographers are achieving creative results of high quality.

THE AWARDS

Silver Medallion

C. S. Christian *In China Seas*

Bronze Medallions

C. L. Leslie *Stacks*

C. L. Leslie *Coach House*

Certificates

K. L. Aston *Yvonne Kornmehl*

C. S. Christian *Malayan River*

C. S. Christian *Japanese Maid*

H. C. Devine *Round 'n Round*

H. C. Devine *While the Billy Boils*

Muriel Jackson *Fishermen's Haven*

Muriel Jackson *Storm at Evening*

T. K. Shepherd *The Blue Jug*

G. Windle *The Old Cabby*

Highly Commended

H. C. Devine *Storm Light*

C. L. Leslie *Summit and Sky*

C. L. Leslie *Tall Gum*

N. Ozolina *Still Life*

N. Ozolina *Melisande*

The 'Last Page'

WILLIAM GARNETT

(Excerpt from the catalogue of the one-man show of the photographs of William Garnett, held during January and February at the Art Institute of Chicago.)

"William Garnett is a photographer who taught himself to fly in order to achieve perfect co-ordination between camera and airplane, thereby enabling him to capture on film the precise moment when everything in his lens pleases and fills his discriminating eye.

He is not just exploring a new angle, looking to find still another dramatic perspective to abstract nature into something unrecognisable. With Garnett it is painstaking "seeing", as he patiently watches, from 100 to 500 feet in the air, the moving land, sea, mountain and desert in his native California and adjacent states of Arizona and Utah. He is like some huge mechanical bird with a vision as sharp as an eagle's eye, with a technical knowledge so vast that he captures the essence of the topography within an extraordinary composition and a unique sense of beauty."

(Who will be the first Australian camera-man to learn to fly in order to obtain the exactly right viewpoints for those Australian landscape impressions which he wants?—Editor.)

"Let's Peep into your Handbag"

Under the above caption "Woman's Day" for March 26 published three pictures illustrating the contents of the handbags respectively of "an unmarried girl", "a married woman" and "an older woman". It was most gratifying to notice that snapshots were well to the front in every instance—and that moreover, the photo-finishing was of the Kodak variety, as demonstrated by glimpses of the familiar wallet and of the equally familiar numbered dockets appertaining to the Service.

SLIDES v. PRINTS

So far as the Australian photographic enthusiast is concerned the art of the lantern slide is not only gone from our midst—it is almost forgotten by the few who once employed it and entirely unknown to the younger generation. Readers will be interested to learn, therefore, that lantern slide making is still a very active function of some overseas camera clubs.

In the February, 1956 issue of *The Lens*, the official organ of The Photographic Society of Ireland, the programme for the month includes no less than three evenings devoted to lantern slides, and this in addition to a mid-monthly course for beginners in the practical side of making lantern slides.

Something of the charm of the lantern slide and the reason why it persists as a medium for artistic expression is explained in the words of the Editor of *The Lens*, which we now quote:

"It is an old saying—but a very true one—that once one sees, properly projected, a good lantern slide made from a favourite negative, one is never satisfied with a print of it. Far too few members have made the test for themselves. To enable members to make a direct comparison and in the hope of reviving an interest in slide-making, the evening of Friday, December 2, was devoted to a show of prints and slides, the work of Mrs. Cummins, Miss Thompson and Messrs. T. McMullan, P. Kelly and H. Doran. These were mostly of exhibi-

tion standard and numbered over 150 prints and slides covering a very wide variety of subjects. First a print was shown, followed immediately by a lantern slide made from the same negative.

In their own commentaries on the pictures the authors were not invariably satisfied that the slide excelled the print, with the exception of Mrs. Cummins, an enthusiast who obtained her Associateship of the R.P.S. for her slides. After her, Mr. McMullan was the most enthusiastic champion for the slide. Since both specialise in slide making, the question of relative skill in print making may enter into the calculation. An important factor is the contrast range of the subject. The slide can deal effectively with a long scale subject showing detail in shadows and subtle variations in highlights which are to some degree sacrificed in the print. This advantage does not apply to all long scale subjects, as the portraits in most cases seemed more attractive in the prints.

When it came to the vote, however, the meeting decided, with one dissentient, that the slides were to be preferred. Indeed some members actually talked of making slides—someday."

Extract from letter received from the Rev. Allen W. Fraser (Scone, N.S.W.):

"I was very happy indeed to receive your letter of March 7th, and the package of A.P.-R. prize-winning prints has also come to hand. These, I am sure, will create a great deal of interest, especially amongst our young camera men. Our first exhibition is being planned for Bunnan (April 14th) and this will be followed by a similar function at Scone (May 4th-5th). If the weather is considerate we shall also make plans to take the exhibition to Moonan Flat."

The South Australian Rhodes Scholarship was awarded to Edward Pocock. Yes—Edward is the son of Maynard R. Pocock, of A.P.P.S. fame.

MELBOURNE CAMERA CLUB'S OLYMPIC-YEAR SALON

A further letter from Allen Gray (East Coburg) describes the judging method adopted by the black-and-white pictorial jury. He writes: "All prints went before the jury on the easel with lights *à la P.S.A.*, with the three judges then voting either OUT or HOLD. After this run through, all the poorer-quality work had been eliminated; in fact, much to our surprise, the numbers were reduced to about 550. A check through the rejects was made to ensure that no print of value had been discarded in error. Next the judges proceeded to what amounted to total viewing; organised on the basis of allied subject matters—that is, all the pictures in related subject matter groups were put up together and the best selected. I believe that this method finally resulted in the selection of a really high-class show, with nothing rejected that really deserved to be hung."

Industrial and scenic photography, in both black-and-white and colour, was well to the front in France's ultra-modern display pavilion at Sydney's 1956 R.A.S. Easter Show. Biggest user of photography *en masse* was Renault—its booth was floored and ceilinged alike with an enlarged reproduction of wood texture. Amongst Australian exhibitors a high ranking display was a fine series of murals organised by a well known international manufacturer of farming equipment. This consisted of about twenty enlargements of size 30" by 40", one and all being of uniformly high technical quality. Adjacent prints were dyed in differing pastel shades to provide the element of variety. At night the mural was brightly lit.



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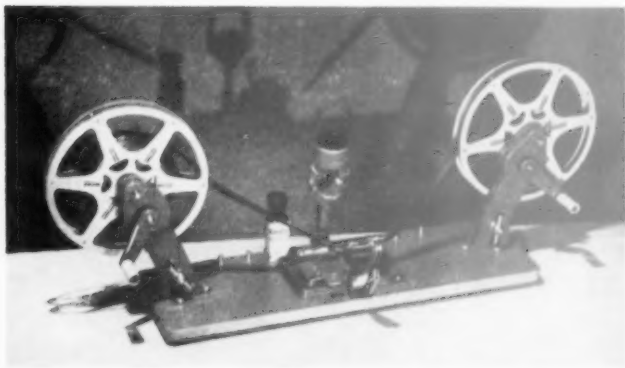
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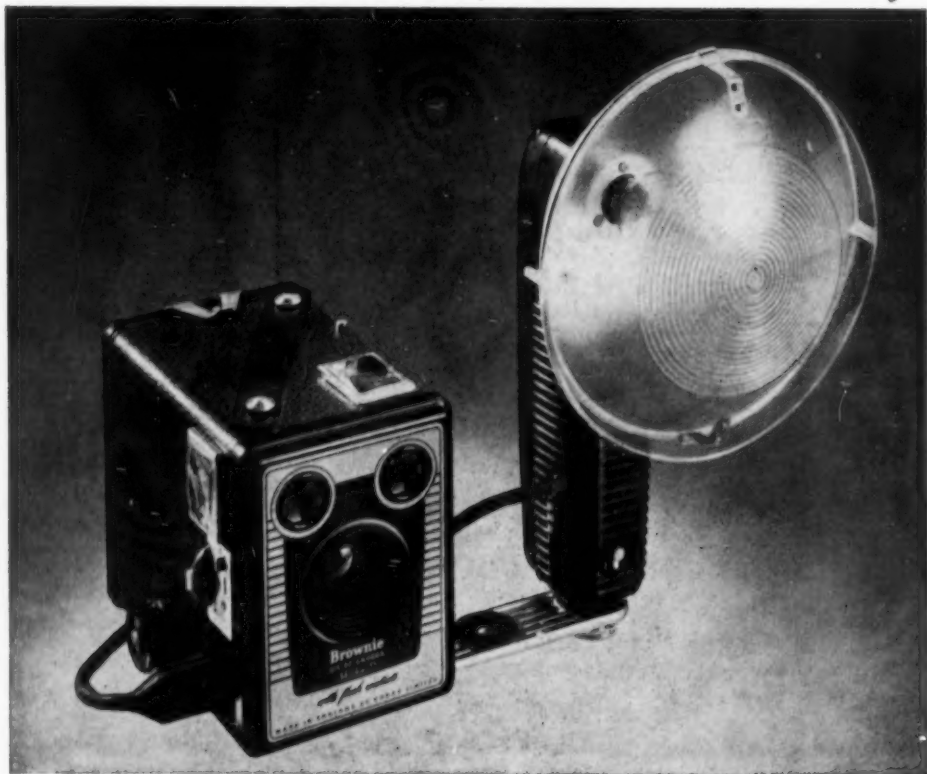
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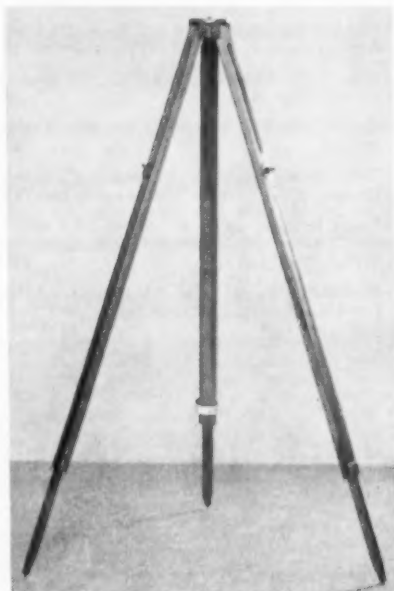
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